

The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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VOL. XXIII

APRIL, 1924

No. 8

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Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter, August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$3.00 a year in advance; Canada \$3.25; Foreign \$3.50.

Copies on sale in:

New York, Brentano's, 27th St. and 5th Ave.
Boston, Smith & McCance, 2 Park St.
Chicago, Kroch's Bookstore, 22 N. Michigan Blvd.
Chicago, A. C. McClurg's, 215 Wabash Ave.
Cleveland, Burrows Bros. Co., Guardian Building

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"A SPRING SONG"

DRAWN BY CLARENCE BIER'S

The School Arts Magazine Alphabeticon, April 1924

The School-Arts-Magazine

VOL. XXIII

APRIL, 1924

No. 8

From an Old Mill to a Play House

ROSE NETZORG KERR

SPRAWLING lazily over a triangular plot of ground, an old mill, accumulated from brick, plaster, and irregular lumber had long challenged the imagination of not a few people who daily passed its battered doors. It had a history, a useful one, which might speak statistically if it chose, but which prefers to rest in poetic trance, rather than to recite prosaically its literal biography. Suffice it to say that it was an old mill—which speaks for itself.

The Normal School, having purchased it along with a huge rolling tract of picturesquely wooded ground, proceeded, under crowded conditions to use it for a manual arts shop until new quarters were completed. Then, the machinery, hard steel, belts, screws, lathes, saws, varnish, forges, hammers, and all the rest of the technologist's tools and equipment were moved into a building—light, airy, new, and efficient in every detail. The old mill was again deserted.

Among the passers-by who took no account of it excepting to question, "What will they do with it now?", the teacher of play production and speech paused. An idea was born from imagination which before her transformed the conglomerate mass of building into a playhouse—"a little theater"! It suddenly became reminiscent of

childhood days, of circuses in barns with pins for admission fees. The old doorway magically became a lighted and colorful entrance, a gateway through which to explore the interior.

Inside, the bumpy oil stained boards, the crude supporting posts, and frowning beams, the corners draped with greyish cobwebs, and the spattered panes of window glass presented for the moment many decided limitations. The old janitor, with an authoritative smile, ventured "Lady, it can't be done; 'tain't safe." From the manual arts department came this decree: "There isn't a right angle in the place." But the alluring charm of imagination, of real play, persisted above the limitations of architecture; and the resolve, "It will become the dream," triumphed.

With the aid and acquiescence of the various art departments in the school, household arts, manual arts, fine arts, together with the generous assistance of a decorator, who was not too professional to play, the plans of pursuit were refreshingly begun. A well proportioned stage, arching over flat steps which welcomed approach from the audience, was constructed at one side of the largest room. The "upstairs" was ripped out, and replaced by a balcony. Then the painting of the lofty ceiling with jagged beams and



PAPER CUTTING IS RICH, DECORATIVE AND EASILY HANDLED IN LARGE MASSES.

The School Arts Magazine Alphabeticon, April 1924



THE ATMOSPHERE OF "THE PLAYHOUSE" SUGGESTS A TREATMENT OF SCINTILLATING CONTRASTS IN VALUE, COLOR AND FORM, BROUGHT TOGETHER BY A CRUDE HARMONY OF TEXTURES

The School Arts Magazine Alphabeticon, April 1924

illogical supports was accomplished by spraying with flat paint in what the decorator called a "dry leaf" color.

Little light through small but friendly windows necessitated gay and sparkling color for balcony spindles, decorative spots on doors, between windows, and on either side of the stage. Black paint, of course, to add the tang to saucy vermillion and high values of blue-green of the slat-back chairs and balcony railing.

Every day, a class called "Art Supervision 118," a class called "Figure Illustration 109," a class called "Interpretive Reading," and one called "General Design 107" wielded pliant brushes collectively and individually. They covered creamy maple wood of new chairs and changed the natural wood to combinations of red-orange, blue-green, and black. After that, with drops of thick enamel, designs suggestive of gaiety and abandon were painted on the slats of the chair backs, both front and back, that the persons sitting could enjoy the designs ahead.

A frieze of moving figures cut from gay papers, representing everything with which drama is concerned from Oriental dancing girls to shepherdesses tending flocks, from crusades to clowns, was mounted in riotous pursuit on panels of black-painted wall board to form a frieze below the balcony. A narrow margin of cream white paper left around the gay color enhanced the "carrying" quality of the frieze against its black background.

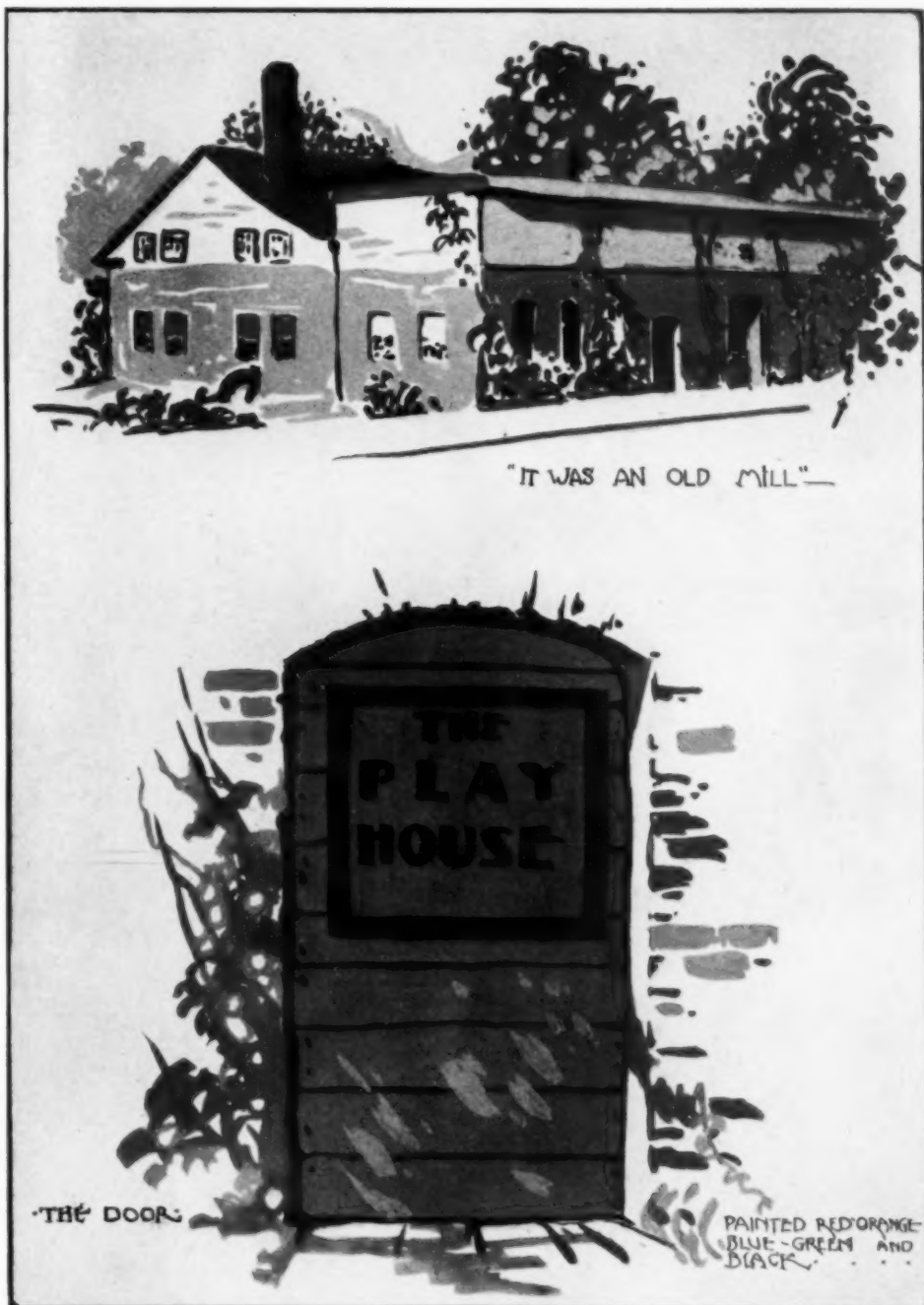
The stage curtain was made by household arts classes from soft, heavy friars' cloth of a warm, neutral color, bordered in black felt. It hangs in heavy, luxuriant plaits, screening the

"behind the scenes" from the expectant audience. Above the black border, the curtain was decorated with brilliant colored felts and yarn stitchery in designs simulating large jars of flowers, which never really grew. Even the Dutch gardener, looking in at the door, with stammering curtesy, offered his assistance in arranging the "flowers" in proper relations.

In all, with chairs in place, school orchestra heralding the coming atmosphere, the ensemble is, in its inconsistency, delightfully consistent. The brilliant door, painted over splintered boards in generous black letters "The PlayHouse," beckons to the approaching visitor with fantastic promise to view the workshop of play production and share its secrets. Full of fantasy, of disorderly order, of youthful dreams, the Western Normal Playhouse encourages sincere and artistic work in play production. Many delightful performances gave rise to a need for a class in stage craft, so necessary for growth that a real correlation, not a made one, exists.

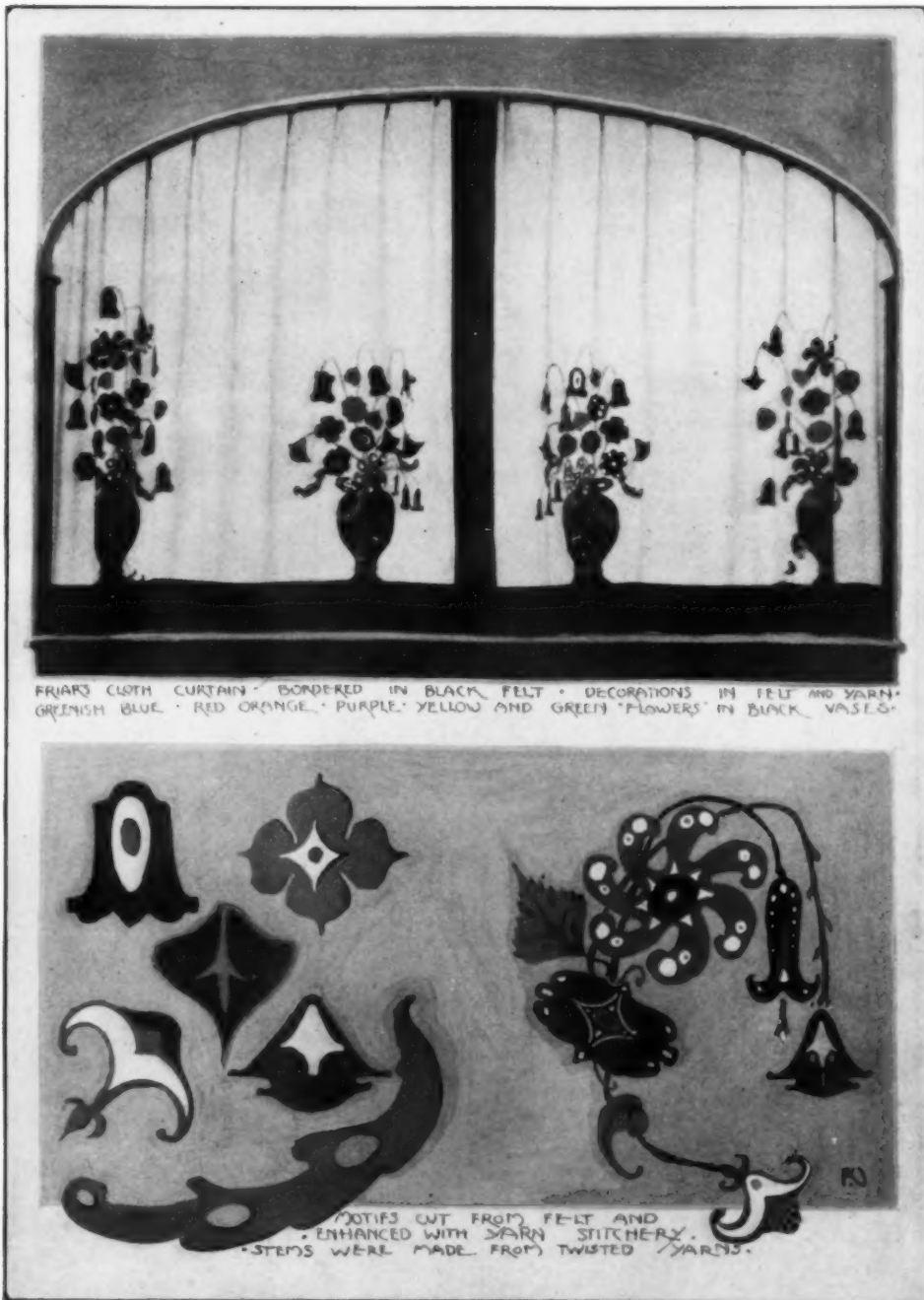
The future of the play house is a challenge for the working out of the best in stage design for intimate performance; for experimentation with lighting decorative settings which paint the spirit of the play, which go beyond the external realism into haunting atmospheres of color, light, and design.

Let those who smile at us, whose love of the prosaic and routine of humdrum, wag their knowing heads in questioning surmise. We, who play, who adventure, who wish always to keep alive the experiments of youth, can find our dreams, sometimes, in old vine-covered mills.



MISS LAURA SHAW, INSTRUCTOR IN PLAY PRODUCTION; MR. HUGH UNDERWOOD, DECORATOR, AND MISS LYDIA SIEDSCHLAG ALL CO-OPERATED TO MAKE THE PLAY HOUSE A SUCCESS.

The School Arts Magazine Alphabeticon, April 1924



THEATRE CURTAIN OF THE PLAY HOUSE, WESTERN STATE
NORMAL SCHOOL'S LITTLE THEATRE, KALAMAZOO, MICH.

The School Arts Magazine Alphabeticon, April 1924

The "Front Door" of Observation

ELEVEN THOUSAND MINNEAPOLIS STUDENTS TAKE "ENTRANCE EXAMINATIONS"

BESS ELEANOR FOSTER

MUCH has been said and written about country and city improvements, such as scientific farming, good roads, paved streets and municipal development in general. Very little if anything has been said about Architecture, which is the most material of all the arts, and which does more toward good living, character moulding and the furtherance of our civilization than does any other influence. There is inspiration in good architecture—there is character building in good surroundings.

In one hour and a half, Lorado Taft, in a lecture, taught a great many people more about sculpture than they had ever believed there was to know. His contention was the lack in American life of appreciation for and realization of beautiful things; the disregard for art, the deepest expression of the soul, in the haste and speed of modern commercial life.

"American people," he said, "must awaken to the realization that when our commercial and industrial activities are things of the past, our record of the beauties of the day in which we live will be the only things to tell future generations what we will have been."

This leads us to ask ourselves if American architecture will reflect upon posterity the higher ideals of the day in which we live. Great races have always expressed themselves in their distinctive architecture. Yet how few people are concerned with the archi-

tectural record of our own age; the index to our civilization for future generations. There is needed a great awakening of interest and appreciation. We have splendid architectural ability and genius in America.

The artist models faces showing the abstract or racial characteristics, with the type or individual.

The architect expresses in his utilitarian art, that which is abstract and universal, with that which is individual.

So architecture, fulfilling a universal need, has come down through the ages with racial tendencies as clearly defined as are those of human countenances.

Architecture has maintained a purity of definition through the ages equalled by no other influence in civilization. These well defined features in architecture exist in many of our modern buildings, yet how many people daily go by these buildings, or through entrances which are such splendid architectural examples without seeing, without knowledge, appreciation or thought of their beauty, history and interest. Truly, visual art training for judgment and appreciation should be required of all.

Impressed with the fact that some remarkable things in architecture have been done in our own city, and realizing that the boys and girls who will be the men and women of tomorrow need to have their eyes opened to a full understanding and appreciation of what constitutes beauty in form in the things

that make up their environment, an architectural contest was planned by the art supervisor. The great interest and wide publicity of the architectural contest was due to the aid of the *Minneapolis Journal*, in co-operation with the Minnesota Chapter of the American Institute of Architects. The Educational Committee of the Chapter selected thirty distinctive building fronts of prominent structures, including churches, schools and office buildings. These buildings were located in all parts of the city, although most of them were down town. These were photographed by the *Journal* and one was reproduced in the *Journal* each day. The style of architecture was described by the architects' committee—but to the 7th, 8th and 9th grade students, was left the task of guessing the name of the building.

The instructions sent out from the supervisor's office are here given:

MINNEAPOLIS JOURNAL BUILDING ENTRANCE
CONTEST

The *Journal* will choose thirty Minneapolis building entrances (in which the style of architecture is quite distinctive rather than too composite), to be run continuously, one each day, beginning Tuesday, November 6th. The name of the building entrance will not be given. That is for the pupils and the teacher to find out. With each picture, there will be printed some text matter in which the style of architecture will be named. Encourage the children who have access to the *Journal* to clip, mount and preserve the entire series.

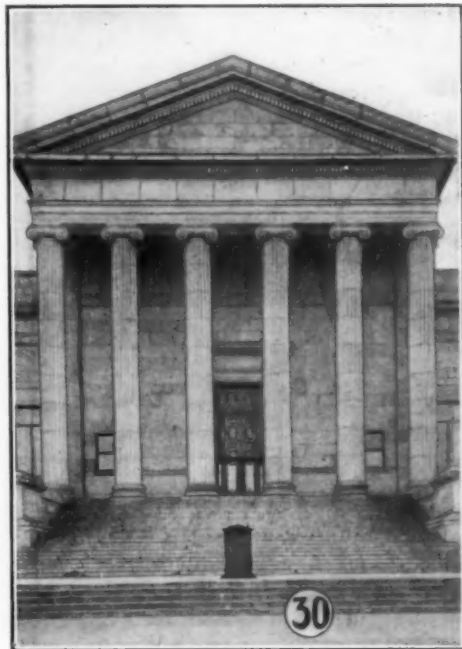
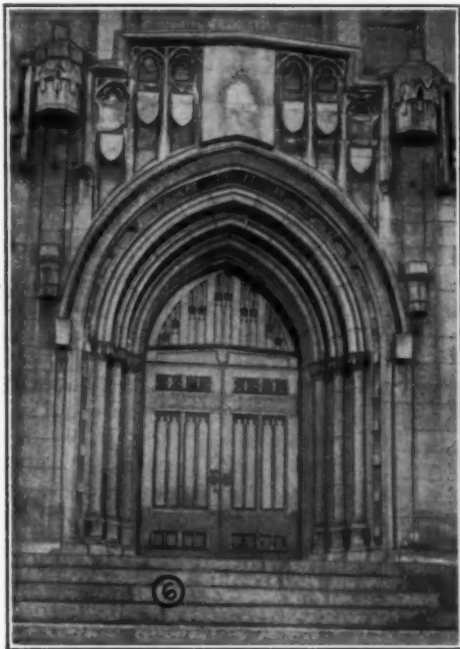
Mount these pictures on 9 x 12 manila, bogus or oak tag and put them up somewhere in the room adding one a day as they appear in the paper. Frequent drills should be given on naming the entrances and telling the style of architecture. The last picture will appear Wednesday, December 5th. Beginning Monday, December 10th, and closing Friday, December 14th, written tests are to be given

the classes as they are met by the teachers. The teacher should have a complete set, on which the names have not been filled in. The pupils should place on their papers the numbers 1 to 30 inclusive. As the teacher holds up an entrance or points to it with a pointer, the pupils are to write the name of the entrance and the style of architecture. The teachers are to correct the test papers, and send to the principals all those showing 100%. On the Thursday delivery of December 20th the principals are to send all 100% papers to the Art Supervisor's office together with a list of names of pupils having perfect papers, also a statement of the total enrollment in grades 7 and 8. This material will be sent to the *Journal* Friday, December 21st. To the grade school having the most 100% papers, according to the enrollment, a framed picture (a splendid architectural example) will be awarded by the *Journal*. A separate award is to be made to the Junior Highs (7th, 8th and 9th grades) and to the Senior High Schools (9th grade only contesting).

Subject Matter for Lessons.

Each teacher is being sent one copy of mimeographed matter. From this text material and any other, make an outline of the work to be presented to the classes. Notes may be taken. Give drills on the *Journal* Building Entrances as they appear and require pupils to tell the styles of architecture.

Each teacher is being sent twelve sets of mimeographed drawings showing the orders of Architecture. These are to be placed in various parts of the room (in shadow boxes, on cork or board spaces, or they may be pinned to trunk boards and placed where they may be easily seen). Careful pencil sketches are to be made. It is suggested that in all probability the best results will be obtained if the teacher makes on the board a large drawing of each of these orders, as they are to be drawn by the children. In other words, draw with them, step by step, or draw a part and explain it to the pupils and then let them draw. Another suggestion is for the teacher to make a pencil sketch on a large sheet of bogus (18 x 24 inch stock) and as the children draw, go over this sketch with charcoal or black crayon. Or, in demonstrating, to give a knowledge of proportion, cut cardboard columns and fit on the different tops and bases.



NO. 6, ST. MARKS EPISCOPAL CHURCH; NO. 7, ARCHITECT'S AND ENGINEERS' BUILDING; NO. 24, GENERAL POSTOFFICE; NO. 30, MINNEAPOLIS INSTITUTE OF ARTS.

The School Arts Magazine Alphabeticon, April 1924

CLASSICAL ORDERS OF ARCHITECTURE

(Material prepared by the Committee of Architects and the Supervisor of Art. Also refer to mimeographed drawings).

In this sketch we are going to touch briefly upon the meaning of the classical orders of architecture. When we refer to the orders we mean, of course, the columns and entablatures, which are characteristic of what is known as classical architecture, or that of Greece and Rome. We know, of course, from our studies that Greek architecture preceded Roman architecture, and that Greek architecture itself was the product of the native genius of Greece, with some Asiatic influence. The column was the earliest architectural expression and like all primitive forms had its origin in structural necessity. It was the need of some means of support other than the walls which led to its adoption, and its development into the classic orders is one of the most interesting phases of architectural history. In fact, if one goes back into the primitive use of the orders, one sees quite clearly that the column was necessarily an adaptation in stone of a wooden form; that the beam, which we call the entablature resting on the capital, and the cornice to shed the water—all these latter forms have been taken directly from primitive wooden forms, even to the carved ends of the beams, which in Greek architecture we call "triglyphs" and many other features, too many to enumerate. Let us, therefore, understand at once that an order is really a decorated means of support, and as such it should not only actually be an adequate means of support, but it should seem to the eye to be so, and after all that is the essential difference between what we call architecture and engineering. It would not be difficult therefore, to define architecture, if the above is true, as the art of building practical structures in a fitting and beautiful manner. Actually that is what it is in its essential meaning and it differs from engineering in just the ratio in which the building is the most perfect and beautiful expression of actual needs and in the artistic refinement and search for adequate forms in the building materials. Again referring to our order, as the order does express support, it should have something to support. The weight superimposed should have a bulk commensurate with the supporting members.

The Greek people were wonderful builders; they had plenty of beautiful marble. They used columns or shafts to support the roof, and in the course of time, the capitals or tops of the columns differed.

The column, whether square, round, plain or fluted with hollows (below the capital) is termed the *shaft*. The entablature is the part above the column.

The top of the entablature is the *cornice*; the middle, the part to which the cornice is fastened, is the *frieze*; the part resting on the capital is the *architrave*.

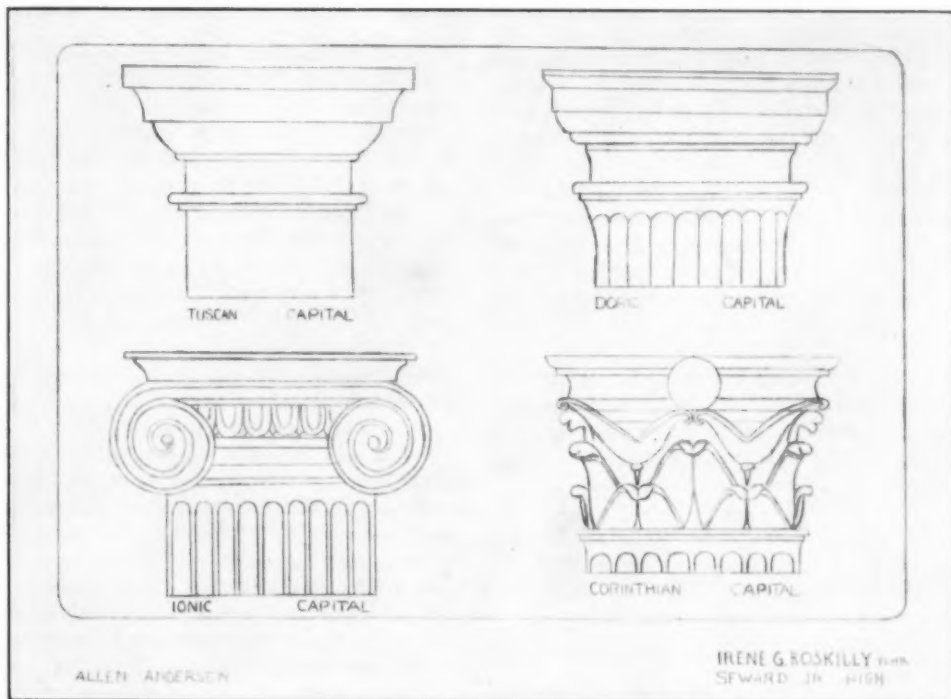
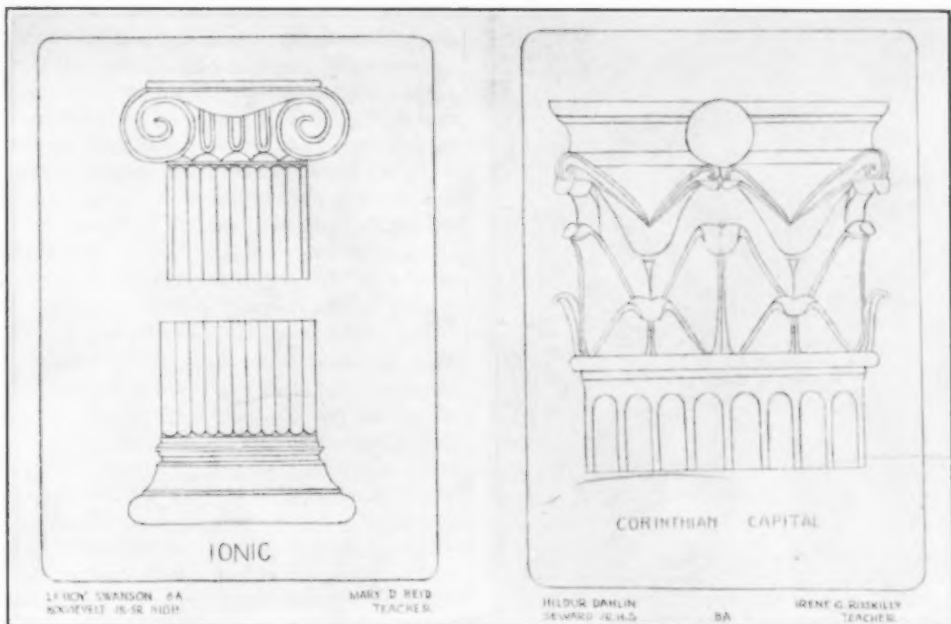
The column rests on the *base*; this often has a large block, called the *pedestal*, to rest on, and this may have a lower base that rests on the pavement.

The moldings and flutings are employed to break up the surface and render the work beautiful to look at.

The Doric is the simplest of the three orders. The shaft has no independent base and rests directly on the floor of the building. In order to emphasize the column as a vertical support, and to give variety in the effect of light and shade upon it, the shaft is cut in channels or flutes varying from sixteen to twenty in number.

The drawing being sent is the Roman Doric order rather than the Grecian. The Grecian Doric is unadorned, surmounted by a square tile, resting under the architrave or principal horizontal beam of the upper part of the building.

When we come to analyze critically the Greek Doric, which was the great invention of Greece and typifies everything we mean by Greek culture, we find all sorts of subtleties, which the artists and architects have through long years brought to this superb architectural motive,—such as the curve of the column. It is possible that originally the line connecting the base of the column and neck at the cap might have been a straight line inclining inward so that the neck should be smaller than the base. That is what is actually required by engineering science and common sense. In the same way, judging by the same standard of experience, the cap might have been but a square rectangular piece of stone to provide a broader bearing surface for the superimposed bulk of the entablature and cornice above; but this



SOME OF THE STUDENTS' DRAWINGS MADE DURING THE CONTEST MISS FOSTER DESCRIBES
The School Arts Magazine Alphabeticon, April 1924



THE SCHLAMPP BUILDING

would not have been beautiful so the Greeks worked over these features and modified them and made them more settled and beautiful until the entasis which we call the beautiful curve of the line connecting the greatest diameter with the least, that of the base and neck, approached an ideal line which defies analysis. In the same way the abacus is connected with the lines of the column by an intermediary mass which we call the "echinus," and its mass has been subtly modified by ages of effort until we have the marvelous form of the capitals of the Parthenon. We see, therefore, in analyzing the Doric order that the abacus is nothing but the survival of the plinth or plate placed on top of the column to give additional bearing surface and that in later developments its practical function became lost in its decorative modification.

We will note that in all the orders which we are studying the cornice of the Greek Doric is the simplest in its composition, whereas in all the other orders the architrave consists of a series of stepped-back faces, capped by a molded member, and its outline adheres closely to the line of support.

We stated above that an order is a decorative means of support. Considered as such and

with particular reference to the function of the cap, there are but two divisions of the order, the structural, represented in its simplest form by the Doric, and its very decorative form, represented by the Corinthian. Then there is an order which we call the Ionic. In the case of the structural order the column terminates in a block or abacus, which may be square, as in the Doric, or more gracefully shaped, as in the Corinthian. The transition between the abacus in the Doric and by a bell shaped decorated form in the Corinthian.

The Ionic order is lighter and more graceful than the Doric. The height of the column is from eight and a half to nine times the diameter of its base, while the best Doric was only about five and a half times its diameter. The columns are farther apart, being separated by two diameters in place of one and a half, as in the Doric. A greater appearance of lightness was given by increasing the number of flutings which divided the surface of the column. These are twenty-four in number. They are deeper than the Doric order. The Ionic column has an independent base. The capital is ornamented with volutes; the frieze is often much decorated; also the cornice.

In the Ionic, the block on the top of the column is the main feature of the order. The corners of the block have been rounded and take the form of a spiral, which we call volutes, and because of the projection of these volutes the cap is not square, and four-sided as in the other orders, but oblong and two-sided. The echinus is smaller and hidden by the volutes and, therefore, we say that the whole cap is unstructural, but it is also very beautiful and decorative. It is undoubtedly of Asiatic origin but reached its pure development in Greece.

The Corinthian differs from the Ionic and Doric chiefly in form of the capital. Its proportions are more slender than the Ionic, as the height of the column is sometimes ten times its diameter. Much more space is devoted to the capital in the Corinthian order than in either of the others. The Corinthian is the most highly ornamental; the capital has spirals at each corner and rows of acanthus leaves (a species of thistle).

It is interesting to note that the Corinthian order, which we have seen above, is really an

outgrowth of the Doric, and was created to meet a demand of an order suitable for circular exteriors. The Doric would be entirely unsuitable with the straight and uncompromising abacus on the top of the columns, which would not follow gracefully the curved lines of the entablature, and for the same reason the Ionic would be unsuitable—so we are convinced from studying the monuments of Greece and in particular the beautiful little monument of Lysicrates in Athens, that the Corinthian was developed for a particular purpose, to meet the conditions of the building.

In later days two other kinds of columns were employed; the composite, a combination of the Ionic and the Corinthian; and the Tuscan (to all intents, the Roman Doric). Each of these types, or architectural orders, as they are called, is in common use today, and may be seen in public and private buildings of every modern city. In this country we have Corinthian capitals on the Capitol at Washington, the Ionic on the Treasury Building and Doric on the Lincoln Memorial. Such examples could, of course, be multiplied indefinitely.

It is from our studies of these Greek monuments that we get an inkling of the meaning which lies beneath what we call the "Art of Architecture." The Romans adopted and greatly modified in many other forms; for instance, the Greek Doric column has no individual base, the entire platform upon which the row of columns rests is considered the base, the technical name of which is the "Stylobate." In the Roman forms, however, we find that the base has been designed to mark the transition between the vertical column and a horizontal plane upon which the column rests. It is a form devised to transmit and spread the weight of the columns, and the superimposed mass above it. These bases have many forms, some of which show great inventive ability on the part of the creators, but the column became in the Roman orders less of a structural member and more of an ornamental adjunct to the walls. We see for the first time arches in connection with columns, and in many other ways what might be called a decadence set in. We find today the influence of the Roman orders is still with us and is used impartially in the Eastern and Western Hemispheres and in the Islands of the Sea.



KINGMAN BUILDING

In closing this brief survey of the orders it might be well to realize that in Greek structures the stone was cut and finished with such refinement that the joints were made practically invisible. The fact of the matter is that the Greek architects decorated the surface of their buildings with color, and where the character of the stone did not take a fine finish they often stuccoed the surface of the stone to provide the surface for their decorations, but in the process of time the color has disappeared except faint traces here and there. The writer has seen pieces of marble from the Parthenon, broken off at the joint between the base of the column and the stylobate, where the joint was so finely wrought that the pieces adhered together, as if in

the original state; which leads me to remember also that mortar was not used in any of those buildings. Indeed all Greek and Roman structures did not use mortar in the stone joints, only in the laying of brick. It was only centuries later that mortar was used for the binding of smaller units of stone, as in the middle ages. We in this country use mortar in the joints between layers of stone and that gradually has brought about a complete transformation in the appearance of our structural members, both walls, piers and columns.

During the contest, several stories were published by the *Journal*, under such captions as:

"DO YOU KNOW MINNEAPOLIS? *Journal* to test guessers in 'Building Entrance' Contest."

"JOURNAL'S ENTRANCE CONTEST ENDS TODAY. Competition Spurs 30-Day City-wide Hunt."

"PUPILS COMPETE IN ENTRANCE CONTEST. Eleven thousand Young Folk Undergo Memory Tests for *Journal* Awards." etc.

"PUPILS-TEACHERS VIE IN DOOR HUNT."

An interesting development as a result of the interest in this contest was discovered in certain mechanical drawing classes at Central High School, where the project had developed into actual architectural designing. The instructor first gave a problem in spacing; with the *Journal* clippings at

hand the students studied the division of spaces. Pencil sketches were made from the pictures of entrances. When this was completed they drew their own conceptions of building fronts.

What this contest means for Minneapolis in art appreciation cannot be overestimated. It is certain that the majority of the students who participated have been so thoroughly aroused by the contest that they never will pass a building again without noting the architectural design of the front. And the public at large has been greatly interested. There has been awakened among residents an appreciation of architectural gems scattered throughout the city. Inquiries which have come to the school authorities indicate that the contest was by no means confined to the schools. It was talked about in the homes.

Summed up, the results of this contest, which furnished abundant opportunity for concrete observation, appear to be as follows:

Development of observation, appreciation and memory; a desire to investigate; interesting correlations with other school subjects; the knowledge that art does not mean drawing, painting and sculpture alone, but includes Architecture, as well; and an awakening on the part of the future citizens to try to understand more clearly this mute recorder that protects us from the elements and exposes us to future generations.





"APRIL SHOWER" BY FLORENCE PARSELL, ART INSTRUCTOR, ANGOLA, IND.

The School Arts Magazine Alphabeticon, April 1924



HOW AN UGLY ALLEY
WAS TRANSFORMED INTO
A PICTURESQUE STREET

*Courtesy "Contractors Atlas",
Portland Cement Co.*

BACK of the big drab building of the Board of Public Education at Nineteenth and Ludlow Streets, is a little group of houses that has already given a novel and picturesque turn to real estate development in the central residential district, and shown how to prevent valuable property from deteriorating into slums.

This is "Lantern Lane," as quaintly charming a community as is to be found in all Philadelphia, and located in a street where less than a year ago Negroes of the poorer class huddled in squalor and congestion.

Uber Street was its old name, an 18-foot wide thoroughfare running 105 feet from Ludlow to Ranstead Street, just west of Nineteenth. On either side were eight two-story brick houses. The tiny back yards were half filled by outhouses. There was no sewer, no plumbing, no lighting. Just a dirty,

unsanitary, unsightly spot in the heart of a great city.

Then one day a man with imagination passed this alley—for it was scarcely more than that—and wondered why such a place should exist at the back doors of the big properties on Chestnut Street. As he stood contemplating the rookeries he had an idea, and from present indications this idea will result in the transformation of many a Philadelphia back street into a residential garden spot.

This man was David Coons. Not an architect, not a builder, not a real estate operator, but a manufacturer of women's underwear at Tenth and Market Streets. A man of vision, he first visualized Uber Street, as transformed into an artists' colony, but later realized that it was not only artists who wanted artistic homes.

As Uber Street was one of the few

streets that had never been dedicated to the city, it was possible to secure title to the street together with the entire group of houses. Eighty-seven Negroes who had occupied the sixteen houses moved to other quarters, and after they had taken all their belongings, over fifty wagonloads of rubbish were removed from the houses, chiefly from the cellars.

Only walls and floor joists were left standing for rebuildings, which was begun last spring, and in a few months a miracle was achieved.

Here are sixteen charming little houses in the Spanish style, of white and buff stucco with colored tile inserts. Eight houses on either side of a garden walk that is flanked with tiny lawns and decorative shrubs and evergreens. At the back of the walk is a high gate, with a trellis above it. The entrance is also through a gate, with lanterns on its posts, and at every door of every house—even the back doors—are lanterns. At night the lanterns of Lantern Lane give the cherriest touch imaginable to this little colony.

Small ornamental iron balconies and hand rails and bright brass and copper trimmings add to the attractiveness of the fronts. And finally doors and shutters are painted in bright red, yellow, blue and green. The effect is not garish, but delightful.

When you enter one of these houses you step into a combination living and dining room, with a kitchenette in the rear. On the second floor are two bedrooms with a bath between. The cemented cellar can be used for storage purposes or as a den or other room. A service court in the rear affords light, air and cheerfulness.

Heat and hot water are supplied from

a central plant, and there is a janitor and a maid on the premises. It is really a form of apartments, with each tenant having a home of two floors and a basement.

Lantern Lane stands as a shining example of what can be done to beautify our dirty little back streets. But, many people will ask, does it pay in dollars and cents, as well as in healthfulness and civic pride?

It does pay, and the best evidence that it does is the various other operations now under way to accomplish somewhat similar results.

When Mr. Coons bought Uber Street, lock, stock, and barrel, the houses rented for \$12 a month. The houses in Lantern Lane rent for \$100, \$110, and \$120 a month, and practically all were taken some time before the operation was completed.

Now that the practicability and profitableness of developments of this nature have been proved, it is plain to be seen that Lantern Lane is to be the fore-runner of a whole series of such operations.

Mr. Coons himself is already planning another one on a much more elaborate scale and in a much more exclusive locality. This project is the building, in a large area south of Walnut Street and east of Twenty-second, of an "English Village," with rows of gabled houses of the type usually found in the suburbs, facing on a central driveway bordered by grass and evergreens.

It is the reclaiming of the back streets, however, that holds the greatest interest and the greatest possibilities; the construction of artistic homes where unsightly rattletraps have stood; the installation of sanitary conditions in



UBER "STREET"—REALLY AN ALLEY—WHICH WAS AN "EYE-SORE" IN THE BUSINESS SECTION OF PHILADELPHIA. THIS PHOTOGRAPH TAKEN BEFORE THE WORK OF REMODELING HAD BEGUN, IS IN STRIKING CONTRAST TO "LANTERN LANE" SHOWN BELOW AFTER THE TRANSFORMATION



localities which have been breeding spots for disease; the increased valuation of property and the elimination of an objectionable feature particularly flagrant in this city—the abutting of ill-kept and often unclean rows of small houses on the most desirable central residences.

A splendid example of this sort of improvement is the work now going on in Panama Street, Philadelphia. Both sides of Panama Street are being remodeled into attractive homes. In a number of the smaller streets contiguous to the better residential districts im-

provements of this nature are being made by private owners.

On the southwest corner of Sansom and Van Pelt Streets, a group of ugly little old brick houses is being converted into picturesque Spanish type homes of stucco, with iron balconies and colored tile ornamentation. These houses are known as "Sansom Gardens."

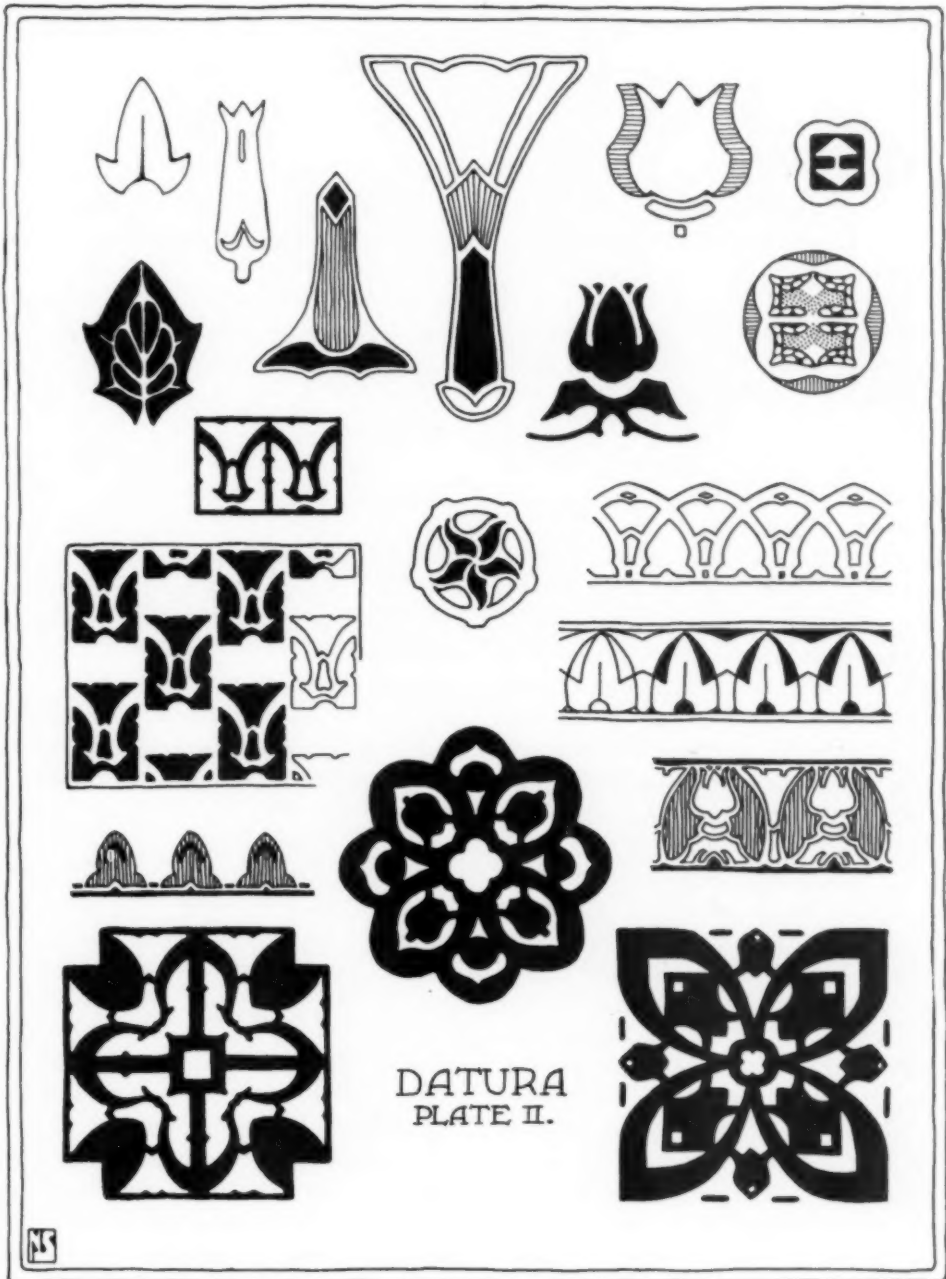
The "Garden City" idea is not merely applicable to a city's suburbs, but the foregoing shows it can likewise contribute to municipal progress in the heart of a great city.



WOOD BLOCK BY NORMAN H. KAMPS



WITH SPRING COME MORE OPPORTUNITIES FOR SKETCHING AND NATURE STUDY. ABOVE IS A WELL PLANNED AND HANDLED DRAWING OF THE DATURA PLANT. MADE BY MISS NETTIE SMITH, SMITH'S CENTER, KANSAS



A PAGE OF MOTIFS DERIVED FROM THE OPPOSITE PAGE. THIS IS ONE OF THE MOST SUCCESSFUL WAYS OF ORIGINATING DESIGNS. COLOR WOULD ADD STILL MORE TO THE EFFECT

How a Village was Remade

FIFTEEN miles away and 1,200 feet above Ventura-by-the-Sea, in California, lies a beautiful valley in the midst of which was the old settlement of Nordhoff. Nordhoff was a typical early frontier settlement of the old regime with the usual plain one-story frame store buildings on one side of the street, with old wooden sidewalks running along the unpaved street. On the opposite side were several dwelling houses of the usual style in such settlements. The drabness of the place was, of course, reflected in its social life.

To awaken this primitive village to its commonplace condition, one of its leading citizens purchased ten acres on the opposite side of the street from the stores and constructed a park with tennis courts, a grandstand, and clubhouse. Along the side of the park, facing the street, a Spanish pergola was erected. The storekeepers were quick to see the contrast between their old worn-out buildings and the other side of the street with its beautiful Spanish arches and low walls inclosing a forest of live oaks. At that opportune moment the merchants were told if they would make certain changes on their side of the street, they, or the town, would be given the park together with a new post office building.

The offer was accepted. Architectural plans were drawn up and executed, resulting in a uniform arched concrete front connecting all the stores. At a cost of a few hundred dollars each

storekeeper found himself the owner of a building not only of considerably greater value but also of much more attractive appearance. The town had lost a row of ugly buildings and gained a picturesque and harmonious street, park, and post office building, the latter being built in the form of a stately Spanish tower.

The main part of this work was completed at a cost of \$30,000. Since that time the improvements of the place have gradually continued at a cost of \$55,000. The merchants themselves maintained the work until the recent incorporation of the village under the name of Ojai, the name of the beautiful valley in which it is located. The whole project has demonstrated what may be accomplished through co-operation between merchants and citizens, stimulated and led by a kindly spirit who believes in the practical value of the beautiful.

The village now seems to be midway between the old and the new. It does not have the bustle and push and go of the so-called modern village, although it has all the conveniences of wholesome modern living. The atmosphere is that of a village dreaming in the sun.

When entering, one passes, first, a beautiful cloistered church, then a stately Spanish tower, rising above the new post office. Opposite is the new hotel, of Spanish design, and just beyond is the long Spanish arcade housing the business enterprises, including the new bank. Across the road lies the park



MAIN STREET BEFORE THE VILLAGE WAS REMADE, OJAI, CAL.



AN INVITING PLACE TO TRADE. MAIN STREET IMPROVED. PARK ON RIGHT, OJAI, CAL.

with its Spanish arches and low walls inclosing the "forest," clubhouse, and tennis courts. The social and recreational life of the community are symbolized by restful parks, smooth boulevards, stately shade trees, pleasant riding paths, clubhouses, tennis courts, country

places, and hotels and homes with wide verandas and beautiful vistas. The village as a whole, with its quiet beauty and good order, together with its wholesome social life, strikes a note of harmony, beauty, and restfulness.

An effort for improvement of this kind



THE OLD POST OFFICE, OJAI, CAL.



THE NEW POST OFFICE, OJAI, CAL.

is sure to have an influence on other towns and people. A citizen writes: "The result of the transformation of this village is one of which every merchant is very proud. Citizens and officials of other towns have come here to study the work. No doubt other

villages and towns have been much inspired by the work here. A daily occurrence is for visitors to come and exclaim over its joys. It is very much appreciated. The common exclamation is: 'Why don't we have more such places everywhere?'"

Linoleum Block Cutting and Printing

NORMAN H. KAMPS

MANY artists of today are being attracted by the splendid possibilities for self expression in wood cutting and linoleum cutting.

A number of enthusiasts began with ordinary pocket knives on whatever kind of wood happened to be handy until the necessary boxwood and gravures were obtained.

In this colony of artists, linoleum cutting is the more popular. Battleship linoleum is procurable in almost any department store and as for tools, old umbrella rods sharpened on a carborundum stone are really very satisfactory when provided with handles; better still are the genuine Sheffield gravures.

It is customary to make a black and white pen drawing which can be traced on the block with white powdered magnesia rubbed over the back of the drawing or drawn freehand with a white crayon pencil.

This particular art tends to do away with any anemic qualities in the artist's work. It solves itself into the problem of looking for and seeing only big essentials. It is an exercise the student cannot overlook, for its lesson imparts basic, fundamental principles of light and dark pattern.

Linoleum block cutting could be introduced into the high schools to excellent advantage. The opportunity of making from seventy-five to one hundred prints from one block makes the art particularly useful for Christmas

cards, posters, greetings, announcements, etc.

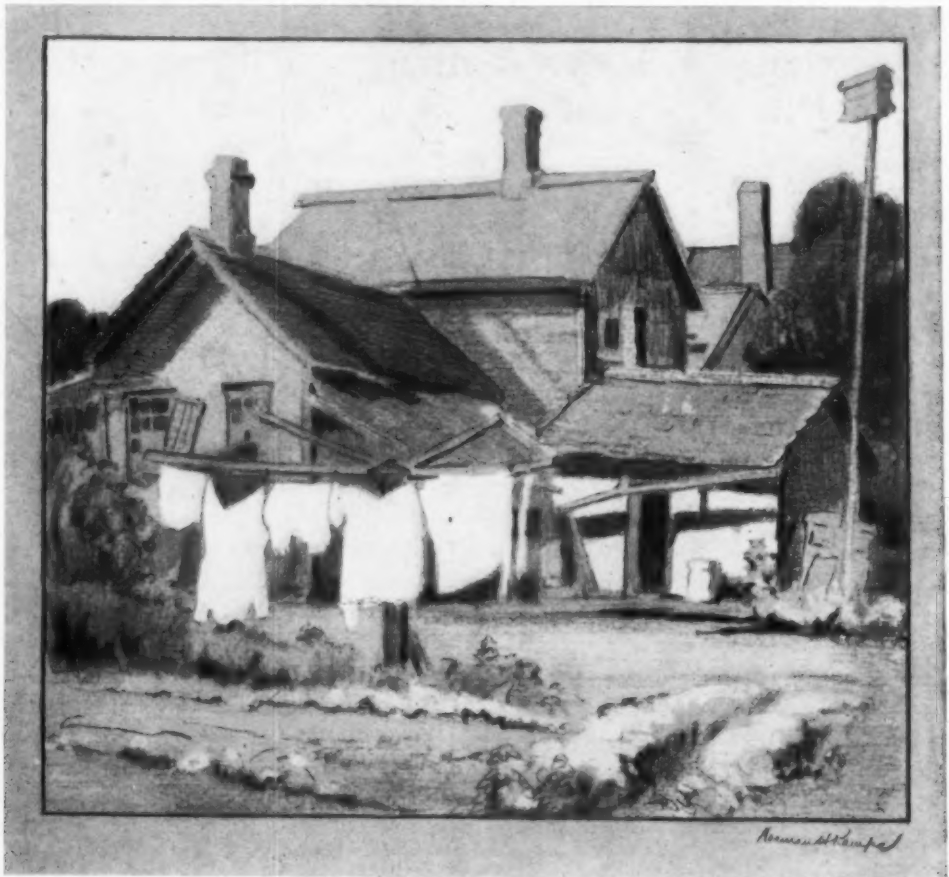
Children find a great deal of pleasure in this art. The print of Bozo was executed by the children of Mrs. Louise Bach of Chicago, while vacationing with the summer art colony at Baileys Harbor, Wisconsin.

The printing of the blocks is an art in itself. Various colored papers of various textures help in securing an effect, for instance, a dark grey-green for moonlights and a hot yellow or a buff for sunlights. Heavy black inks can be greyed with white if desirable and other colors can be used as well, such as raw sienna.

There seems to be no end of opportunity to experiment in this wonderfully fascinating art.

September the eighth, nineteen twenty-three, was the closing date of the second consecutive season of summer school at Baileys Harbor, northern Wisconsin.

Baileys Harbor, nestling by the sea, Lake Michigan, is a fishing town and typical small country village combined. Sheltered by a huge bluff to the west, the village extends to the water's edge and is extended in length as if it were some long crawling insect following the contour of the land. Frequent lake breezes drive away the mosquitoes and save for an occasional bite on the ankle by a stray water-fly and grasshoppers that are fond of silk hose, the place is ideally comfortable during the entire summer. The evenings are extremely cool.

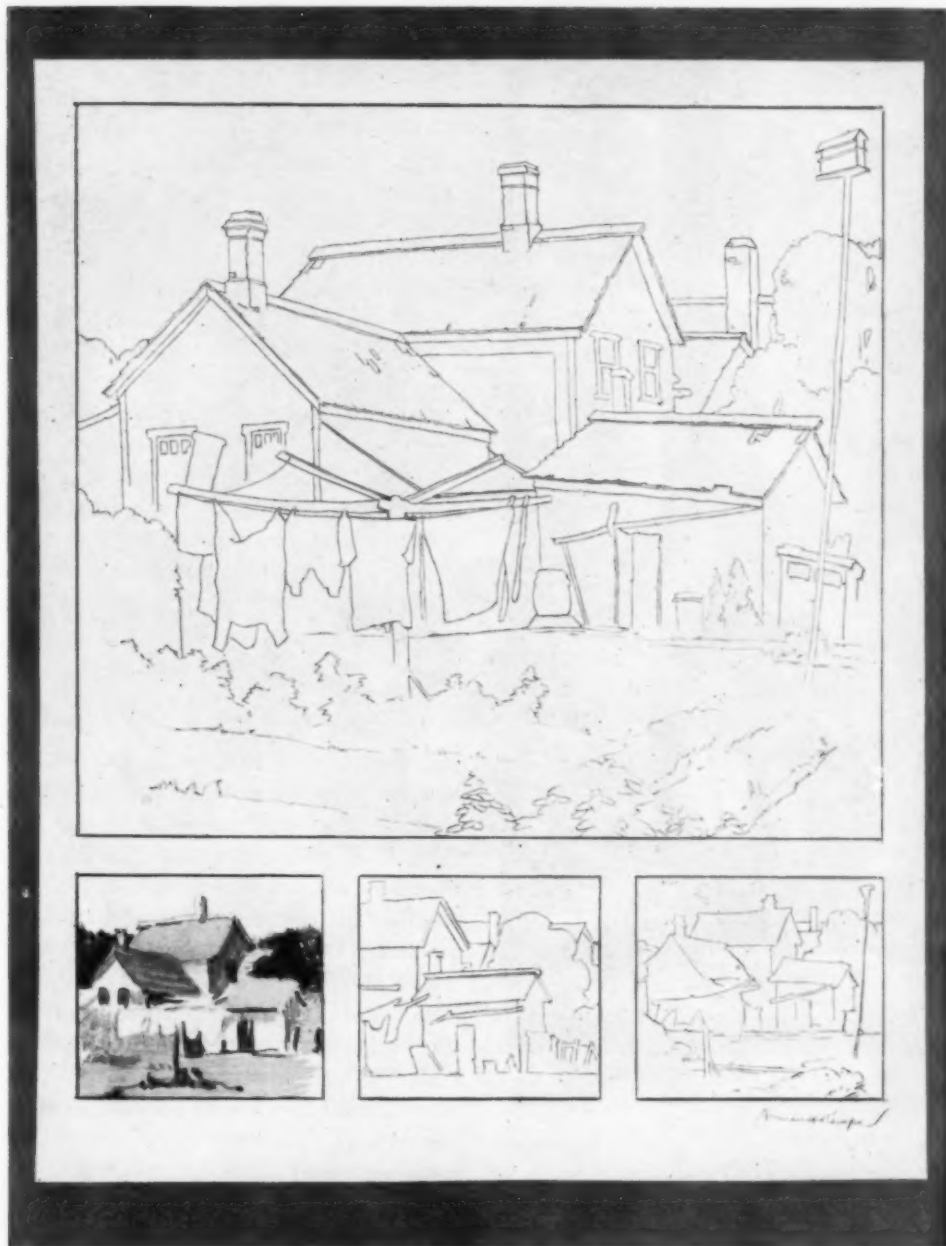


SKETCH IN VALUES MADE ON GRAY PAPER BY NORMAN H. KAMPS

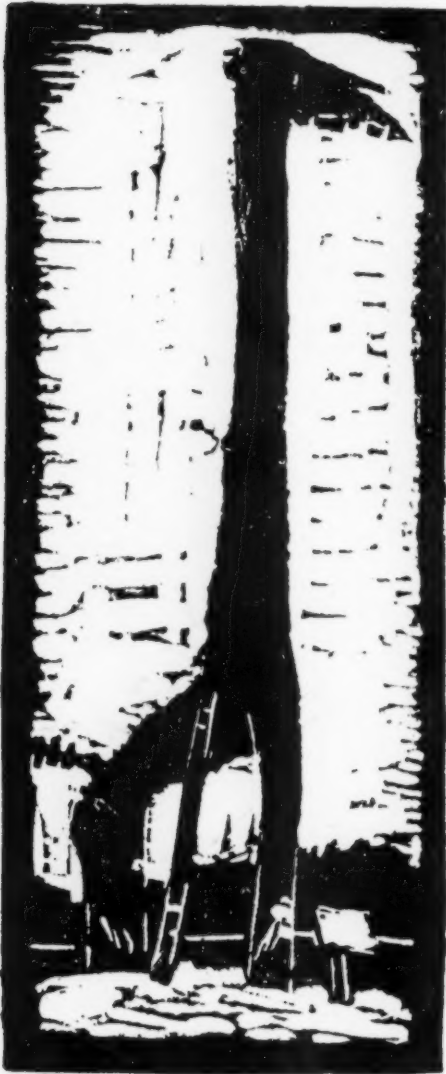
Whether it be lake trout weighing from fifteen to eighteen pounds that you wish to paint after the manner of William M. Chase or a picture you might name "raising the herring nets," or should you be moved to paint absolutely virgin timber or birch woods of which Allen St. John, the noted illustrator says, "These woods are so beautiful that they have me hypnotized," or are you searching for design and lovely grays in old fishing shacks, rowboats, nets and other fisherman's paraphernalia, or do you need genuine fisher-folk types,

retired farmers or regular folks from the country who, artists themselves, build bird houses and plant flowers, who permit one to sketch in their yards without interference, who rather treat the artist to lunch now and then and perhaps some home-made cherry wine, for Door County is the largest cherry raising district in the world. Do you want the aforementioned and more? We found it at Baileys Harbor and other small villages in Door County, Wisconsin.

The greater percentage of the colony



METHOD OF HANDLING OUT-DOOR SKETCHES AS SHOWN BY MR. KAMPS. HIS WORK SHOWS THE ENTHUSIASM OF THE ARTIST WHO FINDS IN NATURE A NEVER ENDING SOURCE OF INSPIRATION



"BOZO" WOOD BLOCK MADE BY CHILDREN

during its two tender years of existence was disabled veterans receiving training under the plan of rehabilitation of the U. S. Veterans' Bureau.

It perhaps will be of interest to students throughout this country, including the Federal trainees from other districts, to hear of the methods under

which we labored with joy for two summers. The end in Art is not a method; however, the student must not despise the mechanics. In the words of Leonardo De Vinci a steady diligence counts for more than erratic fits of inspiration to work. It is time enough for freedom in one's art after we have learned, by being academic, systematic. The logical method of the study of principles in art finds a parallel in the carefully planned attacks of the troops during the World War. From the advance outpost duty to the heavy artillery fire, all was carefully studied and planned. From the zero hour on, each movement depended one upon the other. Thus, underlying art, the universal language, are definite principles which, dependent upon one another, should be studied and analyzed step by step if the finished picture is to be a success.

The first important step after the selection of the subject is to make a number of small sketches in outline or tone as a sort of introduction to the subject. It is well to make these rapid sketches from various station points, seeking the most beautiful or characteristic view. At this stage the use of a finder and a diminishing glass may be found useful. Once having decided on the best arrangement we proceeded to make a careful drawing in outline, intent upon the study of line and shapes. Lines make shapes and shapes when put into tone values move in lines, the study of which is the next step.

With the use of Chinese white, a piece of grey paper, a medium and soft pencil, we proceeded to make a tone drawing, that is shaded. The patterns of light and shade are of more interest at one time of



ONE OF MR. KAMPS' WOOD BLOCKS

the day than other times. Two or three shaded drawings at different times of the day solve this question.

We next made color sketches in tempera or water color and with this material we proceeded to the studio to work on a large canvas.

Too much stress cannot be laid on the importance of making each study from nature truthful. It is so easy to make a sketch which may be attractive but the question in the student's mind should be how much of study does this represent. This foundation will be of the greatest assistance when making realistic or decorative paintings in the studio.

The above procedure was followed during the summer of nineteen twenty-three.

A most helpful exercise in strengthening one's work is to make linoleum or wood cuts, which require only big essentials and strong attractive patterns of light and dark.

The abundance of material collected, the complete change of atmosphere, the actual contact with nature and the marked improvement in the work of the entire colony leads one to believe that twelve weeks of outdoor study easily eclipse the same period of indoor study, for nature contains all truth and ever-changing beauty.



TWO PAGES OF SUGGESTIONS IN PENCIL RENDERING, MADE BY WM. S. RICE, HEAD OF ART DEPARTMENT, FREMONT HIGH SCHOOL, OAKLAND, CAL.

The School Arts Magazine Alphabeticon, April 1924



IN OUR MAY "SCHOOL ARTS" MR. RICE WILL TELL HOW TO MAKE SUCCESSFUL OUT-DOOR SKETCHES

The School Arts Magazine Alphabeticon, April 1924

A Problem in Design

FRANCES E. EBY

AMONG the many worth while activities of the Fremont High School student body, the day nursery problems of a water-front school hold a prominent place.

This little nursery is one of many in Oakland and has evolved from the old "Liberty Hut" of War days. The Red Cross work, recruiting for Army and Navy and Liberty Bond drives, in turn have held sway there. At the close of the War, "the hut" was turned over to one of Oakland's water-front schools to continue its good work by serving the community as a day nursery for the little people whose mothers were employed in the cotton mill, the cannery, or other day labor.

A nominal sum is charged those mothers who can pay, and this in part pays for the upkeep of the nursery. Many and various were the ways in which the necessary expenses were met.

Finally the Fremont High School student body adopted the nursery, and began providing the necessities of the nursery's life. They financed it through the proceeds of the school cafeteria, Parent-Teacher Association dances, and many other ways. Chairs, beds, cradles, toys, furnishings of all kinds were collected valiantly under the leadership of a Welfare Committee, until finally a heterogeneous, but nevertheless useful, collection of necessary furniture was gathered together. A sleeping porch was added, and the project was launched.

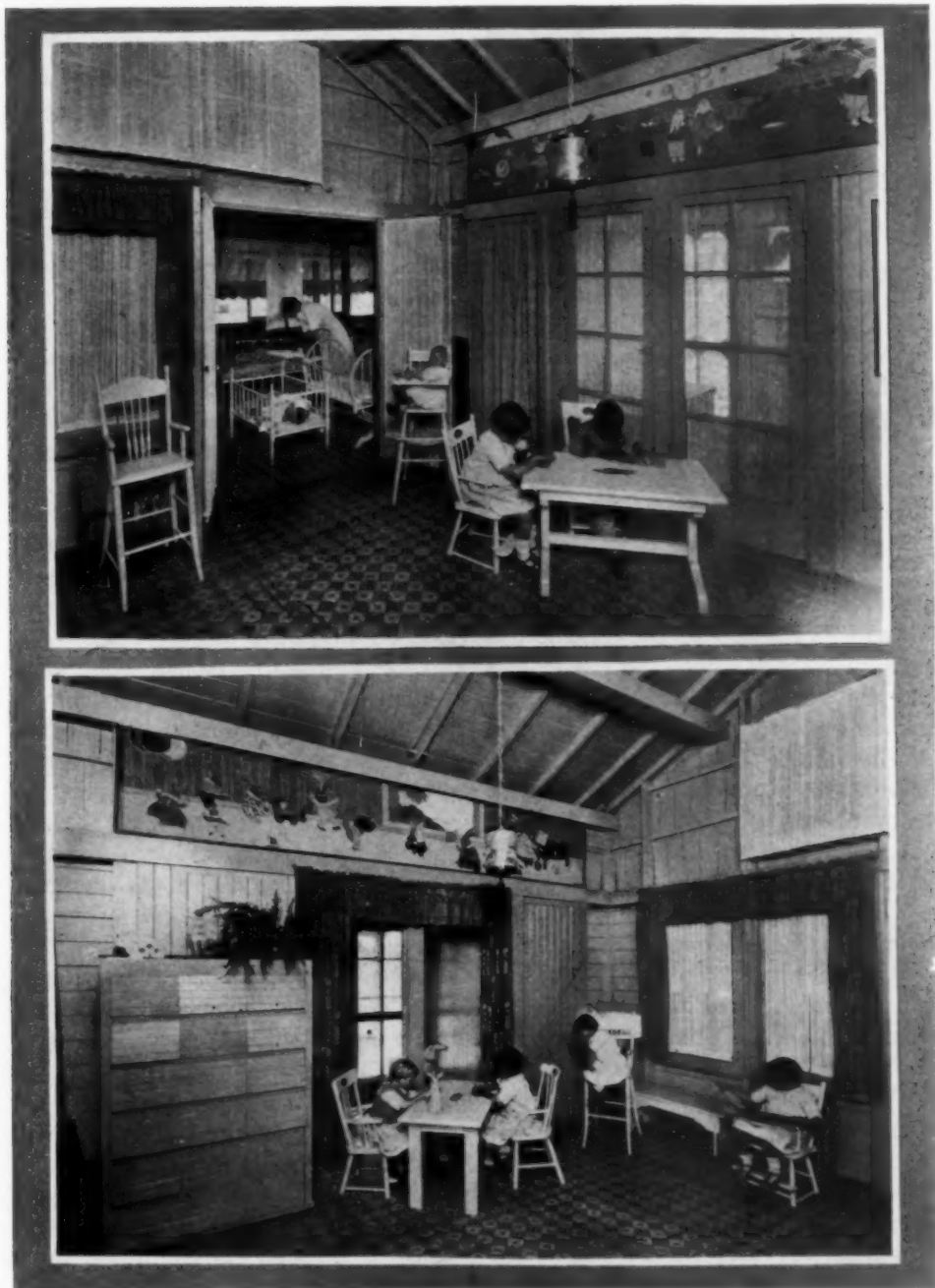
In the strenuous months of financing the problem, little attempt was made to beautify the nursery. This year, the Welfare Committee decided that the time had come when some money must be spent in making the place more colorful and happy. So the problem was put before the class in Applied Design.

This class consists of some twenty girls, who gladly undertook the problem. Committees from the class visited the nursery and drew plans of the walls. The "Hut" had one main room, a small room opening off from either side, and a sleeping porch. The walls were largely occupied by window and door space, the woodwork being redwood, oiled, and left to time. Time had been none too kind, as the nursery stood amidst dingy surroundings—and the effect was dark and dreary in the extreme.

First of all, it was decided that the whole interior must be painted. A warm putty grey was chosen for the walls, with a lighter tone for the high roof above.

Wall color being settled, next came a general discussion of color schemes and draperies. The windows were covered first with a fine mesh curtain, drawn to a rod top and bottom, for the outlook was so extremely dreary that all the color and beauty must be planned for within.

The large central room was of course the main problem. On two sides of the



TWO VIEWS OF THE NURSERY DECORATED BY GIRLS IN FREMONT HIGH SCHOOL, OAKLAND, CAL., UNDER THE DIRECTION OF MISS FRANCES EBY, ART INSTRUCTOR

The School Arts Magazine Alphabeticon, April 1924

room were double doors. On one side was an alcove, used as a toy room. This alcove had one good feature, a long French window at the back, which was readily seen in the main room. The other side had glassed-in doors leading to service ante rooms. Above these doors extended twelve-foot panels. Through windows and door on the rear wall, one could see the sleeping porch, filled with little beds. There remained just one plain area of wall space.

The plans for the room were outlined as follows: Sunshine colors should predominate in the large room; the cooler colors being reserved for the little alcove where the toys were kept. Two decorative panels should be designed, one for either side of the room, and these panels must tell some one of the favorite stories of babyhood. The one plain wall space left should illustrate a nursery rhyme. Designs for these panels were to be submitted by the members of the class.

In the toy alcove, the plan called for a frieze about fourteen inches deep, to extend around the alcove. The color chosen for the draperies here was blue.

The sleeping porch was developed in blue and white, as already for a starting unit there were delightful little white spreads embroidered in blue which had been donated some time before by the Mothers' Club of the school.

Thus, finally, a working scheme was conceived, and the class submitted designs for the various problems to be accomplished. The class was divided into committees having full charge of individual activities. For example, one committee under the leadership of one student, had full charge of measuring, cutting, and planning the hems of the

curtains, another of the tables, another of the dormitory, and so on.

The biggest task of all was the curtain problem, but the Domestic Science classes undertook this problem. Unbleached muslin was chosen for the draperies. The softer qualities of this fabric dye beautifully. The curtains for the main room were dipped in pure sunshiny yellow. Then, under the direction of the student whose design was chosen, the yellow curtains were "batiked" and dipped in orange. This was the heaviest task. Every student in the class helped in the process, many carrying the work home with them. All the dyeing was done by one student at home, for two reasons. First, in order that the color might be alike; second, our equipment was too limited for such extensive dyeing.

Next came the panels. The individual students worked out these panels in miniature and submitted the designs to the class for approval. Two students worked on a story suggested by the well-loved story of Peter Rabbit, and these panels were chosen by class vote. One panel depicts a party in the home of Peter Rabbit, and is full of action. The other is an outdoor scene showing a soap-bubble party on the green in front of Peter's home. The last panel in the room shows our well-loved little Miss Muffet hurrying with all speed from the awe-inspiring spider, and leaving her curds and whey spilling over the ground. Each panel is the work of a different student, but each subordinated her color scheme to the dominant color note. The panels were painted in oil on lengths of window shade material, a delightful surface to paint on, durable and strong. The rabbit panels were

twelve feet long and two feet wide, and the "Miss Muffet" panel was about two by three feet. The designer did the major part of the work, but called on other students, who worked under her direction, to help.

The little toy alcove developed charmingly. It supplied the cool color note as a balance to the sunshiny color scheme in the main room. The curtains were dipped a soft rich blue by a student who took full charge and did all the dyeing at home. These curtains were dyed to sample, the sample being the miniature frieze designed by still another student. Flanking either side of the French window extends this frieze, which is composed in blues, violets, and dull green. It shows a quiet stream with violet lily pads and blue rushes, and a dreamy white duck with a golden bill floating quietly down stream.

When the curtains and all were in place, the shades for the lights, designed and made in class, were hung and gave the finishing touch which tied the whole color scheme together. Cylindrical lanterns were made of parchment paper—really watercolor paper treated with oil and turpentine to make it transparent. The design on the lantern was a fairy castle in tones of violet against a sunset sky with low lying hills of violet and blue in the foreground. The lantern was bound with dark blue, and from a yellow silk base depended a flame colored tassel made of vivid orange wool. The lanterns were designed and made by one student with selected students working with her. The tassels were made by another group of girls.

From the main room one can look

through veiled windows to the sleeping porch and the rows of little white beds. All three sides of this room have casement windows, so they were hung with side draperies and valances of unbleached muslin, blockprinted in blue. The designs were birds and flowers chosen from original designs submitted by the class. The designers carved their own blocks, using battleship linoleum, and superintended the entire process, doing the major part of the blocking. An awning was purchased to shield the little sleepers from the glare caused by nearby buildings.

We must not forget the furniture problem, which was indeed a problem. As before stated, it was a heterogeneous collection in all stages of dilapidation. The boys of the Lazear Manual Training classes came to our aid and scraped off the old paint, and then with the assistance of the boys of the freehand drawing classes, we succeeded in repainting in old ivory. Such chairs as permitted, we decorated in gay little designs of yellow, orange, and green. The little tables were covered with pebbled oil cloth and a gay design painted in the center. A very competent committee, headed by the designer of the decoration, took this in charge.

The problem was intensely interesting to the class as long as it remained a problem. As soon as the work developed and became a matter of repetition and plain hard work, a strong sense of responsibility was required to hold the work at the pressure needed to complete it.

When the task was complete, the girls had the satisfaction of knowing that they had rendered a distinct public

service, and added to the joy of many little people in whose lives beauty is a negligible factor. They had the added joy of seeing a definitely planned problem take shape and grow into material proportion as a result of continued effort.

Out of the work a definite knowledge had been gained in various crafts. Every girl learned the process of making a block print and applying it to a fabric and each had an opportunity to demonstrate her ability.

Second, the ancient and interesting process of "batik" was learned, as the curtains of the main room took many days to wax.

Third, the application of enamel paints to furniture and the decorative possibilities of these paints in beautifying cheap furniture.

Fourth, the designing of the lanterns taught the process of making a "parchment paper," the method of assembling the lantern on its frame with its silk base, and the designing of a practical tassel to harmonize with the lantern.

Perhaps the most valuable lesson was the one of the results possible from the co-operation of labor, the value of subordinating the individual to the committee, so that direction can be taken

from a fellow student without the constant presence of a teacher. These processes were all going on at one time, so much time would have been lost had it been necessary for each student to return to the teacher for personal direction.

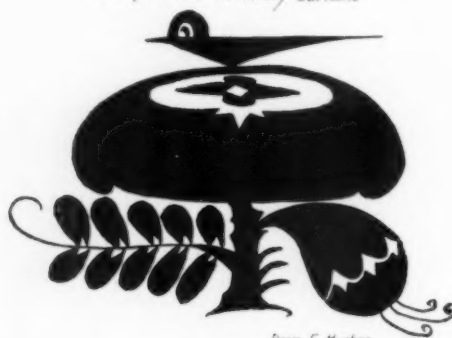
Initiative was another valuable result. A certain task had to be planned so as to measure up to a given time and standard.

Will-power, last but not least, was certainly developed; for example, one lantern is fascinating to work upon. No one knows what it will be like until the last stitch is in—that lantern is fun—but the second, third, and fourth—well, that is another story.

Between six and seven weeks were spent on the problem. Two weeks in thinking, planning, and reviewing our fairy tales as we completed our regular problems in design. The last five weeks of the term were spent in working out the plans.

Later on, the students at Fremont plan to add another dormitory which is sadly needed, and to decorate the exterior with a new coat of paint and growing vines. We feel that beauty is essential, and stark ugliness can have no place in developing a useful citizen.

Blockprint for dormitory curtains



Devis G. Hughes

Fresh Paint and a Piece of Lattice

A REAL PROBLEM IN REHABILITATION

GRACE M. PALMER

I HAVE always felt that the best security for civilization is the dwelling, and that upon properly appointed and becoming dwellings depends more than anything else the improvement of mankind. Such dwellings are the nursery of all domestic virtues, and without a becoming home the exercise of these virtues is impossible. *Benjamin Disraeli.*

ON THAT windy day in March when we tackled our problem by moving into one of the three rooms in the little house, I had not yet met the above quotation from the renowned Earl of Beaconsfield, so could not feel its inspiration. Luckily, that was reserved for the summer when we were struggling with our most formidable difficulties.

"The old Bate place" had been falling into further stages of ruin each succeeding year. It had now reached the corn-cribstage, but being a tenant house, removed from the main farm center by a quarter of a mile, it still retained its yard site, though that was overgrown with tall weeds and cluttered with rubbish. The building had, however, been put up in the early days and was made of native lumber; so, though most shabby in appearance, it was firm and strong in its timbers, and we find that no Kansas wind can shake it on its ancient foundation. A number of large catalpa trees, interesting in growth, promised success in the yard, and perhaps encouraged the undertaking.

There were many things to discourage the most enthusiastic: a road had been washed into a gully close up against one corner, practically all window panes in two rooms were broken and the sashes were badly shattered, one door

was entirely off its hinges and was now nailed up to hold the corn in the east room, two old pieces of screen doors were the only promise of protection from flies and mosquitoes, the cellar was littered with rat nests and debris, the house above the cellar was a wreck, as the picture shows, and since corn filled two of the rooms, one could only conjecture their unseen problems. A series of circumstances encouraged the attempt, however, and so it was made, not without misgivings, and now that the problem is practically completed, we can say, not without its compensations.

As it was next to impossible to employ any help, a great deal of the work was done by a neighbor girl and myself, and was of necessity done bit by bit, so that the whole story up to date covers a period of a little over a year. The leveling of the yard, the cement work, most of the building of the coal house, the cutting out of window openings, plastering and some of the outside painting was done by men. All indoor painting and building, hanging of doors, mending of all sorts, making of lattices, most of the outside painting, work on the yard and some other building came under my own hand, so that by now I feel an intimate acquaintance with almost every board in the little cottage.

In the early spring we gave our atten-



THREE VIEWS OF "THE OLD BATE PLACE" AS IT LOOKED AT FIRST. THE PHOTO IN THE LOWER LEFT SHOWS HOW THE WASH PLACE IS NOW CONCEALED BY VINES

tion to clearing the yard and laying out the flower and vegetable gardens. We built chicken wire fences to conceal the strawberry patch and the wash place under the walnut tree, and let flowering beans and other vines make these into lovely screens. A row of hollyhocks set across the back of the yard have proved a delight in their season.

The kitchen was our first scene of action, sometime in April the bedroom lost its treasure store, and not till June were we confronted with all the problems of what became our living room. We had moved into the kitchen, and as the roof leaked we began activities by covering it with coal tar. We made doors to cover some open closets where cooking utensils were hung. We also built in a closet for wraps, brooms, et

cetera, by building a wall out near a corner, putting a shelf across a little over five feet up, and hanging two curtains in front.

In the bedroom a similar closet was built, using two ten-inch boards for the wall. The shelf is used for storing bedding and below the shelf is a pole for hangers. The wall of this closet rests on a roller, so that the rug can be pushed under and need not be folded or cut. Another closet with a shelf was built across a corner by using two ten-inch boards next to each wall, leaving a twenty-inch opening in the middle. This closet has a foot next to each wall which leaves the center up half an inch to save cutting or folding the rug. These closets are closed with curtains and we believe the effect is softer and



THE COTTAGE AS IT LOOKS NOW. A COSY PLACE THAT MOST OF US WOULD LIKE TO LIVE IN.

cozier than doors, and we find the curtains prove quite satisfactory in keeping out dust.

In the living room there was only one north and one south window. We cut another window in the east wall facing the road, and another beside the south window, leaving the studding between the two for the sake of strength to the building. The doors in all rooms were mended with inserts of wood to fill in old lock and key holes, and along the edges to give a nice smooth line. Casings that had been injured by the scoop shovel were turned face about, and old nail holes filled with putty before paint was applied. Mouse holes were plastered over, covered with tin, or filled in with cement.

The problem inside was one of fitting

walls and woodwork to the furnishings which we already possessed. Throughout the house there is a general color scheme of tans, creams, and greens, making the interior a decided unit. In the kitchen the tans predominate, the ceiling being enameled in cream color, the walls in buff, with a variation into blue in the stitches on the unbleached muslin curtains and covers. In the bedroom the greens lead, due to the green curtains of tapestry material which cover the lower section of each closet; but the white coverlet and white bed curtains, and a chest of drawers enameled in old ivory, maintain a lightness and airiness essential in bedrooms. In the living room the scheme is the very common one for living rooms of tans and greens, because our rugs and

furniture fitted in best with these hues; but colorful bookbindings, a few carefully chosen and well placed pictures, a vase form or two, a basket, and some bits of yellow or orange blossoms from our thrifty house plants relieve the scheme of any commonness. All woodwork throughout the house is enameled in old ivory. Since we find the whole interior cheerful and quite livable, and our friends declare its restfulness, we feel that we have attained our end: harmony, with enough variety for interest.

One of the first improvements outside was the thorough cleaning of the old open well and the placing of a cement porch at the kitchen door extending around the well. A pump took the place of the more picturesque well curb with its rope and bucket. Later the coal and trap house was built and the cellar given its cement roof. The yard was leveled and grass seed sown. A lattice fence built out from the house separates the kitchen door from the front entrance, since they are both, unfortunately, on the same side of the house. Lattices were placed by the front door and plainer ones at the window facing the road. The window screens are only half screens to save expense, because they were easier made, and because full screens were not needed since the windows are not on ropes or supplied with stoppers; but as the sashes and screens are both painted grey, the fact that they are half screens is scarcely noticed. We have hoped for a white lattice fence around the yard, a quaint little stoop and some brick steps at the front door, but those are in the future.

Added to our interest in the work has been the hope that we might prove

by example to the folk of this countryside that beauty is not so much a matter of dollars and cents, but rather a matter of taking thought—of a bit of well chosen paint and a few flowers instead of sour dock, loose boards, and old tin cans.

In the springtime we enjoy the little grey and white house with its row of rose verbenas tucked up close against the east side. (Verbenas grow wild here.) During the summer the green grass, the grey and white house, the green, yellow and gold of the marigolds, and the greens and purple of the flowering beans on the white lattices fill one with a real song of joy, and make one realize that to have a vision and to make that vision true, is to get real enjoyment, even though the vision be only a little grey house with white trimmings set in a bed of posies.

EXPENSES OF MATERIALS

Screen wire and screen doors . . .	\$5.50
One door	3.50
Two window frames and six window sashes	11.07
Cement and sand for porch and cellar top	32.00
Plaster and sand to mend walls of house	9.95
Coal and traps house	23.65
Inside paints.	12.00
Pump and fixtures	27.00
Coal tar and rubber roofing for storm door	2.00
Wall paper	6.28
Boards and closets	5.00
Muslin75
Outside paint	18.50
Seed	3.00
Hinges, nails and locks	5.00
Total	\$165.20

HELP

Neighbor girl (at one dollar a day) . . .	7.00
All help from hired men	45.00
Total of all expenses	\$217.20



A PAGE OF SPRINGTIME POSTERS MADE BY CHILDREN IN THE 7TH AND 8TH GRADES, SPOKANE, WASHINGTON, UNDER THE DIRECTION OF ALICE M. KEILTY, ASSISTANT SUPERVISOR OF ART

The School Arts Magazine Alphabeticon, April 1924

What a Good Drawing Course Can Do for a Dull Neighborhood

ELIZABETH CAHILL

IMAGINE a huge school building bearing, on a simple undecorated stone tablet, the date "1857." Picture this building in an eastern city whose population is as great as that of four states in Rocky Mountain Plateau. Unless you are informed speedily that the city stands low in the scale when listed according to its school expenditures, you will scarcely realize that the outside of the school is forbidding and that the inside would be, also, were it not for an inspired superintendent whose office is in the building and for a group of teachers who are nearly all specialists in one branch or another of artistic work. Three of the teachers are enrolled in the life class at the local Academy of the Fine Arts, four are doing work at the School of Design, three at the Industrial Art School, while no less than five are taking a course in architecture at a near-by university.

The neighborhood in which the school is located has not been distinguished for an intellectual atmosphere. It is, in fact, a district in which a demand for the "three r's" has been excessively over-emphasized and in which, during past years, there was much grumbling over the teaching of subjects like music, painting, and other "new fangled stuff." It is a neighborhood in which a large and varied foreign element has long been represented, an element insistent upon "countin', readin', and writin'!" It is not without

its prosperous and therefore prominent citizens, Mr. Botticelli, the barber. Mr. Kobanowsky, the tailor, Mr. Maloney, the stalwart policeman, were "human landmarks" as Maloney himself was wont to say when he reminded the teachers that he had done duty in the district for sixteen years.

Unknown vandals (probably from the vicinity of the school) had entered it one day during the noon hour and had dispossessed the walls of Miss Fannie's room of certain masterpieces produced by the youngsters of her fifth grade. McHale's creation of a limpid stream beside a rocky hill on which some life-like fishermen were seated had disappeared, as well as other charming bits of vernal landscape produced by embryo Corots, Daubignys, and Millets. That same afternoon, while Miss Fannie was developing a new lesson on a landscape that would serve to illustrate a favorite passage from *Hiawatha*, Mr. Maloney believing he had a clue, entered the school to report his findings to the principal. Only a few days before *Mona Lisa* had disappeared from the Louvre, and Maloney's air, assumed or unconscious, was quite as impressive as though he had come with news of the whereabouts of a lost art treasure equally great. He liked the atmosphere of Miss Fannie's room, the artistic atmosphere, and therefore he did not hasten his steps toward the principal's office, but lingered and listened with

keen interest to the fascinating lesson on art.

"Where are we going to use the deepest blue in our sky, John?" Miss Fannie was asking.

"At the zenith," returned John, with the easy air of one on intimate terms with the technique of art.

"And where shall we have the palest blue," Miss Fannie continued.

"At the horizon."

There was no denying that Miss Fannie looked pleased with these replies. As for Mr. Maloney, he was transfixed with admiration, but when he recovered, he slowly advanced toward the further door, pausing as he reached it and then, as if impelled to speak his mind, he broke forth with fervid impressiveness.

"Children, you've got a wonderful teacher! Mind what she says."

But modest Miss Fannie knew that it was the superintendent who was wonderful for he had given to the school a course in art that made the drawing lessons a joy to teacher and pupil alike. Work with charcoal, with colored crayons, with pen and ink, with water colors; work in seemingly endless variety to suit the seasons, work adapted to all sorts of purposes; illustrative work for lessons in physiology, in geography, in plant and animal study; talks about Japanese art from landscape gardening to portrait painting on velvet; study of superb magazines; *Illustrazione*, contributed to the school by the Italian photographer on the avenue, *L'Illustration* contributed by the Alliance Francaise, *Arts and Crafts*, *The Ceramic Arts*, *L'Art de la Mode*, contributed by Mr. Kobanowsky, the tailor. Mr. Maloney was ready to prove that

the neighborhood had moved forward thirty years since Mr. Powell has been made superintendent. That it had, in fact, caught up with the twentieth century! No small part of the forward movement had been achieved by a library equipped with books about the different schools of art and their most distinctive masterpieces. All helped to make the school, despite its dingy outer walls, a veritable Parisian atelier for the quantity of its productions.

Mr. Maloney often overdid his duty at recess for the mere sake of getting into the school yard and peeping in at the broad windows to see the school's latest, for no exhibit was left hanging until the eye grew weary and ceased to regard it. There was perpetual activity at the school, so that as fast as new creations were produced at the desks, they found their way to the walls where the cracks and the scars of time were quite concealed from view by the attractive work from the children's fingers.

"Your drawing course seems to cover a good broad field," remarked a visitor to the gifted superintendent whom all the teachers regarded as a man with big vision.

"Yes, I believe we include pretty nearly everything in the animal and the vegetable kingdom."

"Not forgetting the mineral kingdom, either, I see," returned the visitor as he sighted a drawing representing a coal mine and a breaker in the anthracite region, also, an advertising poster, "Sale of Choice Gems" illustrated by colored sketches of rings and pins.

The superintendent smiled agreeably. "We have no limitations, I believe. We even let boys who enjoy the mechan-

ical side of things draw what pleases them, and we have a teacher here who can show them how."

The walls of the wood-shop were, in fact, covered by working drawings of the simple objects constructed by the pupils at the benches. Mr. Maloney, during his peeps at the windows, bestowed but modicum of praise upon these. They represented a side of life which the boys of the district would, perhaps, back all too soon. Maloney was more than a casual observer. As he himself frequently declared, he was something of a philosopher and he might even had developed into an artist, if he had only been given a chance when he was a boy. Of one thing he was certain and he made it his business to declare it again and again.

"The neighborhood is straightenin' up since Mr. Powell has come to the school. It's gettin' civilized and them drawin's has a *whole lot* to do with it, I'll be willin' to bet!"

Mr. Powell possessed a memory along with the big vision for which he was credited among the teachers. He vividly recalled the conditions in the neighborhood when his work had begun there and like Mr. Maloney, he was fully convinced that a liberal drawing course ably carried into effect by inspired enthusiasts who thoroughly believe in esthetic values, will go hand in hand with religion itself, in creating a finer and higher tone in a sordid, inert neighborhood.

A Health Campaign

ABBY STRICKLAND

WE HEAR quite a lot about health campaigns and good health posters these days. Sometimes an interesting element may be introduced into such work that will arouse an unusual amount of enthusiasm. This was the case in our classes in Red Bank, New Jersey.

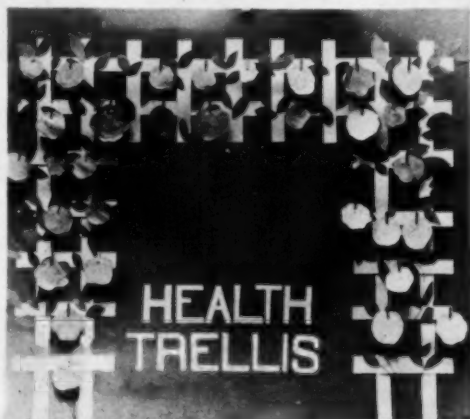
The teachers worked together in evolving the idea of large blackboard posters designed similar to those in the illustration. Health trees, trellises and shrubs were planned, so arranged that each child who made a good record was allowed to add a leaf or flower to the design as part of its display.

For instance, in the 3A class, the motif used was a flowering tree. Each

child who could raise his hand to the effect that he had carried out certain health principles for the week was allowed to cut out and add a blossom to the design. Next to the blossom the teacher wrote the child's name, so as to make the completed effect more unified.

The result of this method was unusually gratifying. It aroused the children's self respect, held their interest and enthusiasm and made an exceptionally interesting blackboard display. For little children especially, this idea seems to be very effective.

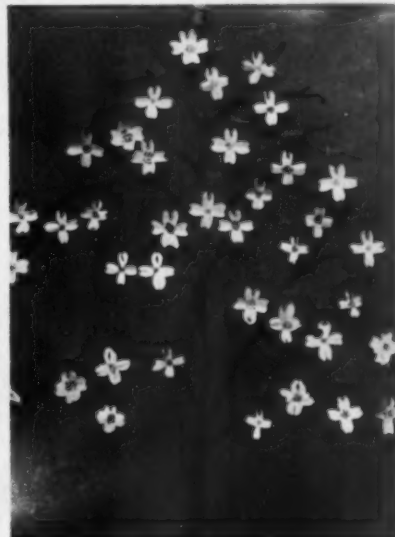
Other teachers may think of many improvements or variations of this plan, but we are sure that it is well worth a trial.



4 A CLASS

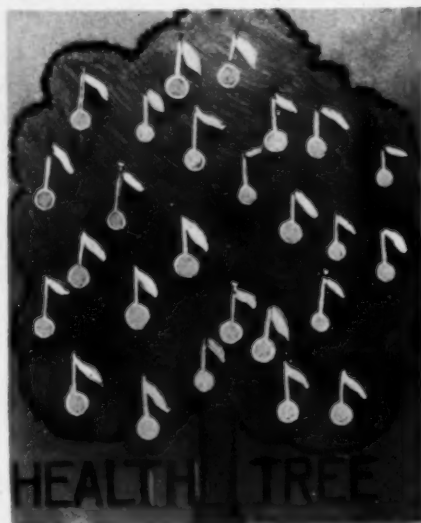
MRS. H. DOHERTY · TEACHER

SOME NOVEL
HEALTH CAMPAIGN POSTERS
MADE BY GRADE CHILDREN



3 A CLASS

MISS MAY McCUE · TCHR.



2 A CLASS

MISS RUTH SMOCK · TCHR.



5 B CLASS

MISS AGNES WALLING · TCHR.

HEALTH POSTERS USED BY TEACHERS IN THE GRADES TO ENCOURAGE HEALTH HABITS,
MADE UNDER DIRECTION OF MISS ABBIE STRICKLAND, ART SUPERVISOR, RED BANK, N. J.

The School Arts Magazine Alphabeticon, April 1924

HELPS FOR PRIMARY AND GRADE TEACHERS

This Department will be conducted under the supervision of Miss Jessie Todd of the Department of Education, Chicago University

A Garden Project

LOUISE M. SCHMIDT

IT WAS the belated spring that was largely responsible for the beginnings of our "Garden Project."

As the time came for work in Nature Study and Landscape Gardening, no green was yet to be seen out-of-doors. So the thought took form, "why not make for ourselves tiny gardens in bowls, like those of the Japanese Tea-masters, with cypress trees of cut-off horse-radish sprouting."

The chapter on Flowers from the Book of Tea and stories of Japanese legends, made a delightful introduction. After that only the suggestion was needed to start a class hunting pictures. So one day with an array of low bowls and trays, sponges for ground, pebbles, sand and timothy seed we stole part of one lesson to arrange the beginnings. Scale we found to be one of the most important considerations. Cut-off turnips grew to be fine oaks and carrots made wonderful willows within a few days.

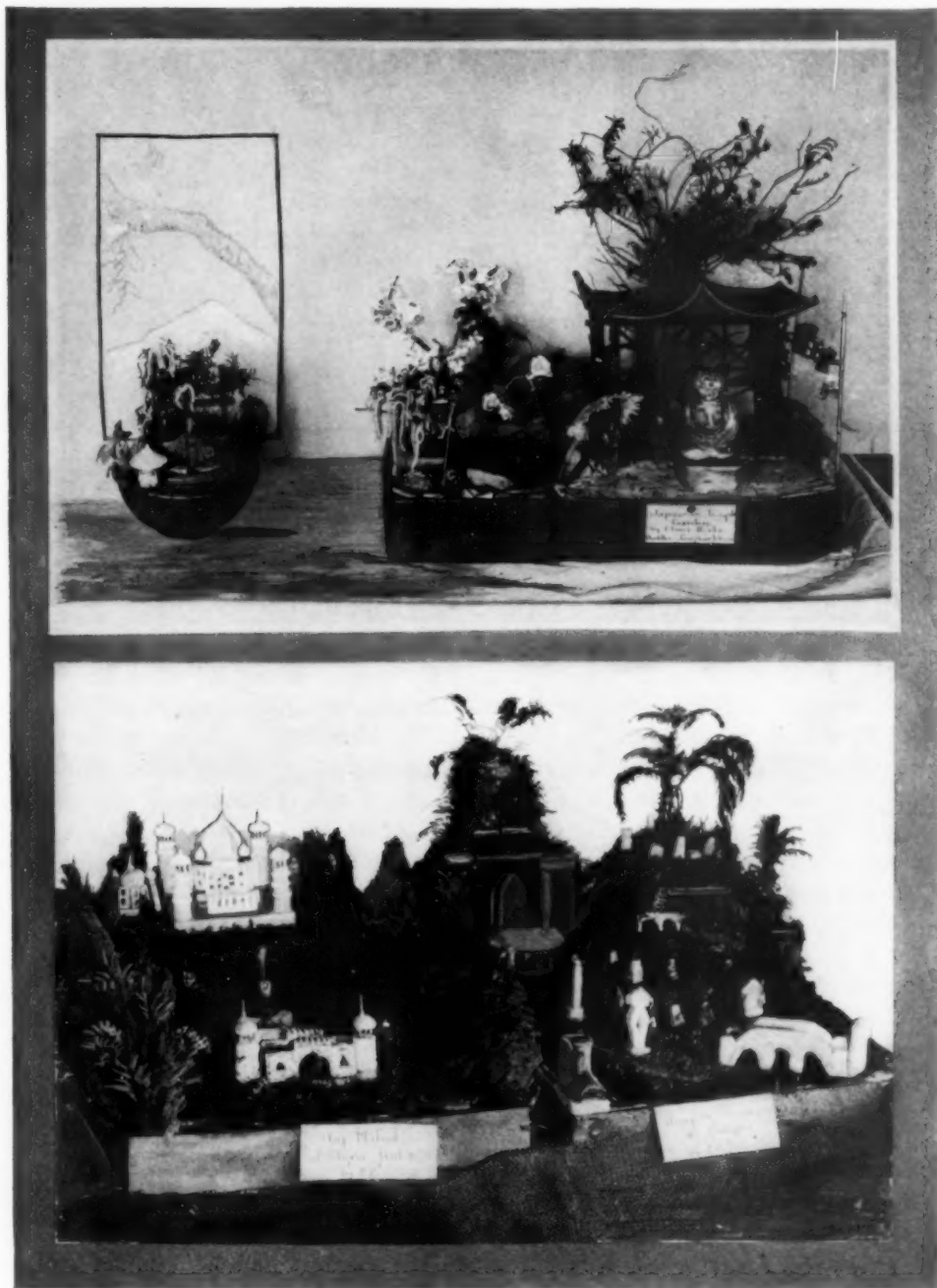
The first ones were simple landscapes; but closer study revealed hill and rock gardens. These required numerous furnishings which were made of the material which best lent itself. The final need was running water and it took a resourceful lad named John Mozola, to find ways and means.

By this time we had outgrown the gardens of bowl size which were mostly taken home. The climax was a hill garden with its nine hills properly balanced. A brook came winding between them with two waterfalls, the second splashing into the pond. Next were placed the bowlders and stepping stones and trees; the island and bridges surrounded by lotus flowers; the back fence and front gate; the temple with Buddha and stone lanterns; plum trees in bloom and wisteria (grape vine tendrils and chenille). Lastly, the people made of wire and yarn.

This was indeed a place where one might linger and meditate in solitude; or, as suggested in the Japanese poem, "The Bamboo Flute"—one might come by moonlight and tune his lute to mingle with the cadence of falling waters, or torture his soul to produce sounds in harmony with the sighing of the wind in the pines and weeping willows.

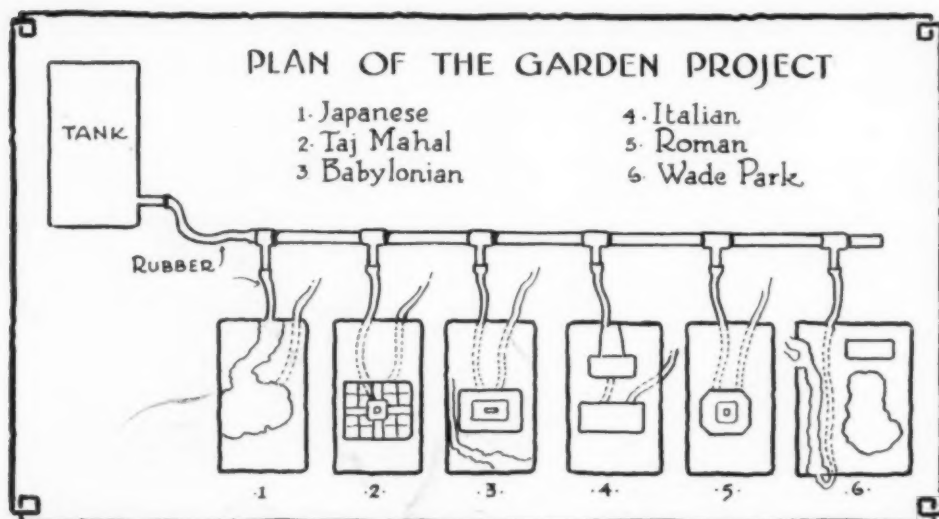
* * *

In the meantime our Italian boy, Anthony, ventured the suggestion that if we wanted to make beautiful gardens nothing could exceed the Italian. So a group of stately and formal gardens, of which we found various types, was worked out in contrast to the freedom of the Japanese.



THREE OF THE GARDENS. ABOVE, JAPANESE TEMPLE GARDEN. BELOW ARE THE TAJ MAHAL AND HANGING GARDENS OF BABYLON

The School Arts Magazine Alphabeticon, April 1924



The only available garden of this kind in our city is the Roman Garden Court in the Museum of Art. One eighth grade class of forty-five visited that and made drawings from which to work; each being assigned to draw one thing, such as floor or wall plan,—fountains, arches, columns and everything it contained. Next lesson we worked out scale and size, and began making them of the most suitable material; cardboard, clay, soap, paraffin, velvet, sea-moss for ferns, etc.

A small group from another class made Wade Park, and the Art Museum with the pond in front and Doan Brook flowing at one side.

Still others looking through Library books containing pictures, decided on several others, so that each class was represented in our midway. There were The Hanging Gardens of Babylon with a fountain in the top, Nebuchadnezzar's Palace and the Temple of Baal in the background and the Euphrates in

front; the Taj Mahal with its minarets, mosques, and Garden Gate, wonderfully carved of soap. Its main dome was a turnip, painted white, and perfect in form until it began to shrivel. Its gardens with the many water-ways and mosaic walks, cypress trees, young grass and flowers was truly an oriental "Paradise" or "Garden of Delight," although we were content with one fountain playing instead of a long line of 23!

Then there was the Italian Villa with its grounds built on three terraces—a marble palace beside a water-lily pond, fed through a lion's mouth by waters led underground from the cascade on the upper terrace.

During the rest of the term each craftsman was very proud of his toy and we never lacked mechanics to find and fix leaks.

At this point I will describe the water works system which worked in spite of its crudeness:

A five gallon ice-cream can supplied

the power. Near the bottom they drilled a hole and soldered a short bent pipe (piece of curtain rod). Over this was slipped a piece of rubber tubing with a metal clamp to shut off the water. The other end of rubber tube slipped over the end of a six-foot brass pipe ($\frac{1}{4}$ -inch thick). From this at intervals of one foot, short lengths extended with pieces of hose slipped over. This made possible six gardens with running water.

Brooks were made of clay and stones, paraffined, then painted. Ponds and fountain basins were tin pans treated with clay and paraffin or sealing-wax and paint until they were waterproof and looked right. Fountains were made of gas-jet tips or ever-sharp pencils in the end of rubber tubing. Fountain heads and ornaments were of carved paraffin or soap dipped in it. It was our experience that sealing-wax was most practical for filling joints, as the cold water cracked the paraffin and the mice nibbled it.

Although the mechanical side left much to be desired, from the appreciation side it was quite a success; for even those who did not make parts, studied pictures and compared results as they never would have done otherwise. Each group realized that their little model was but a feeble expression of the beauty of the originals.

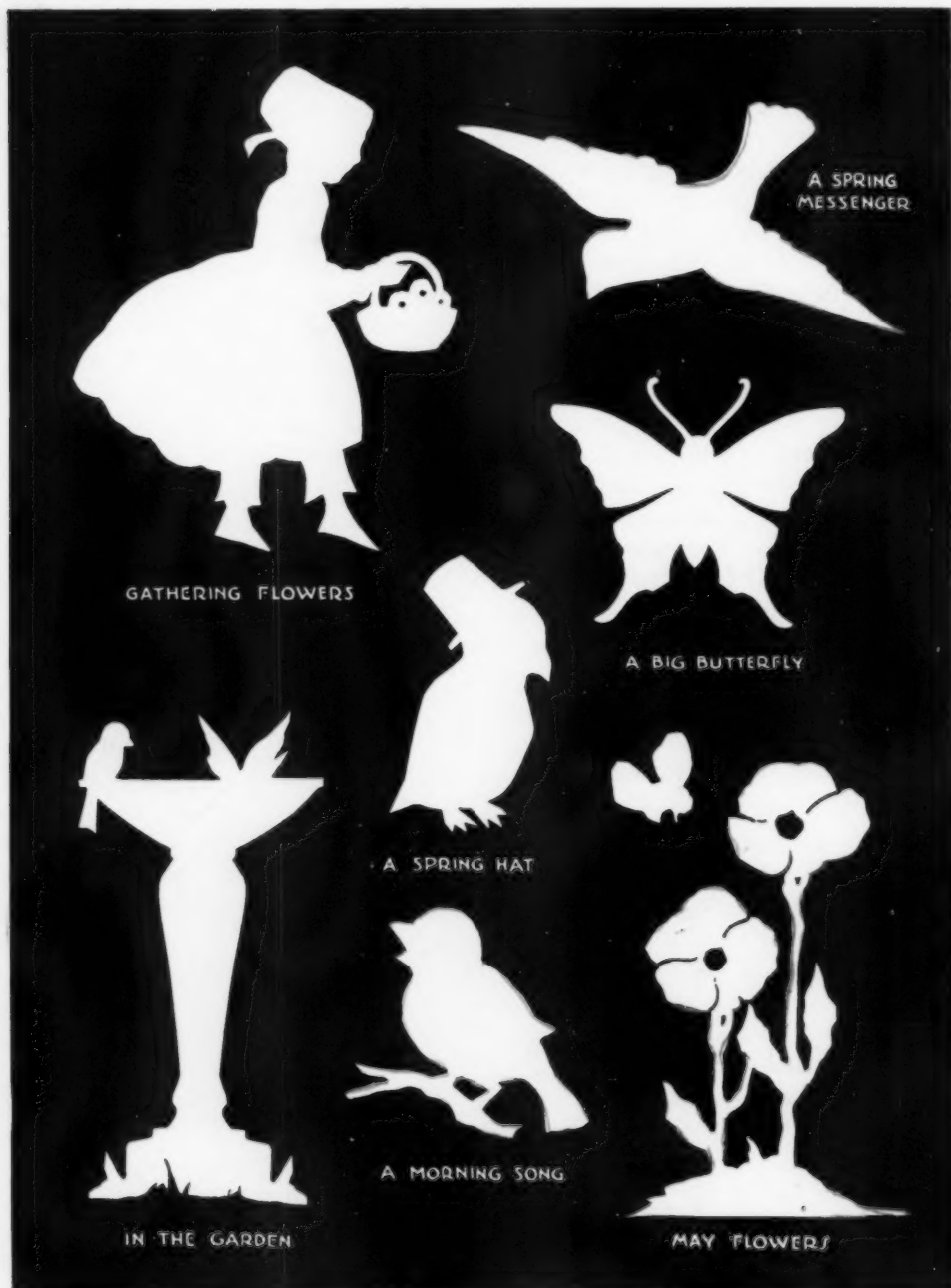
Considering that (with the exception of the Roman Garden) only one period of class time was given each, and that the rest was made at home or at least outside of class—we were satisfied that they enjoyed it.

Regarding the photographs: they were taken at the end, when nothing was at its best and much was the worse for wear. The Japanese was made to be seen from the front, so the cornerwise view is unsatisfactory.

For the success of the Japanese part of the project I should mention our indebtedness to suggestions made by Mr. Otto F. Ege of the Cleveland School of Art.



THE ART MUSEUM



SOME CUT-OUTS APPROPRIATE FOR APRIL AND MAY. BY COMBINING THEM IN GROUPS MANY INTERESTING EFFECTS MAY BE OBTAINED

The School Arts Magazine Alphabeticon, April 1924



LET THE CHILDREN TRY CUTTING SOME OF THE MOTIFS ABOVE; ARRANGING THEM IN PLEASING COMPOSITIONS, AND THEN WRITE A STORY ABOUT THEM

The School Arts Magazine Alphabeticon, April 1924

The Brown House and How it was Built

B. ELIZABETH STRONG

THIS little article tells how the children in Wetmore School, Utica, studied Interior Decorating. It was such a success that I am passing our experience along. First, a perspective drawing of a room corner was made by each child and, after a study of color from the decorative standpoint, this drawing was suitably colored. As a climax to this work the drawing, sewing and manual training departments united in building and furnishing a miniature bungalow.

The plan for the bungalow they were planning to build was taken from a copy of the *Ladies' Home Journal* and with the exception of one small hallway, every detail was worked out to perfection, the scale of one inch to a foot being used.

Our Manual Training instructor, a man full of enthusiasm and energy directed our eighth grade boys in the building of this model little house. How they loved it, too! From the foundation to the ridge poles their interest never flagged. The sides were hinged, so the interior of the seven rooms could easily be seen. When ready for the drawing room, the outside complete even to porches, window boxes and a chimney, measured $5\frac{1}{8}$ ft. by $4\frac{1}{2}$ ft.

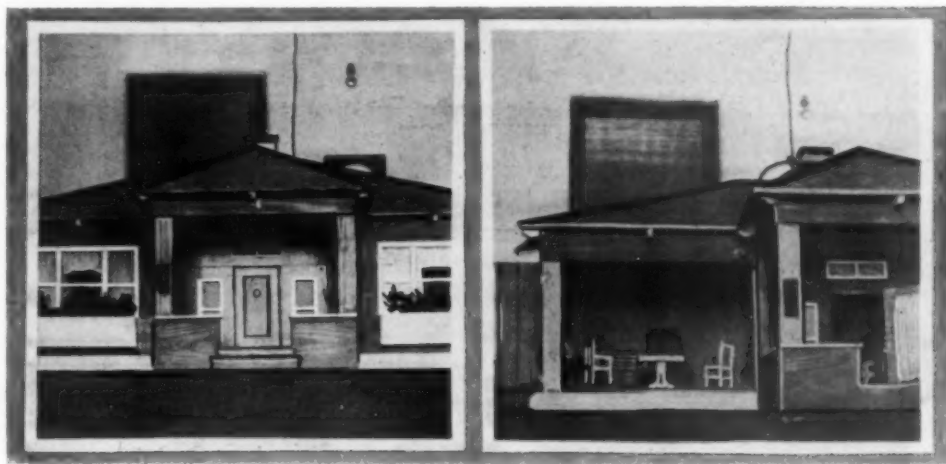
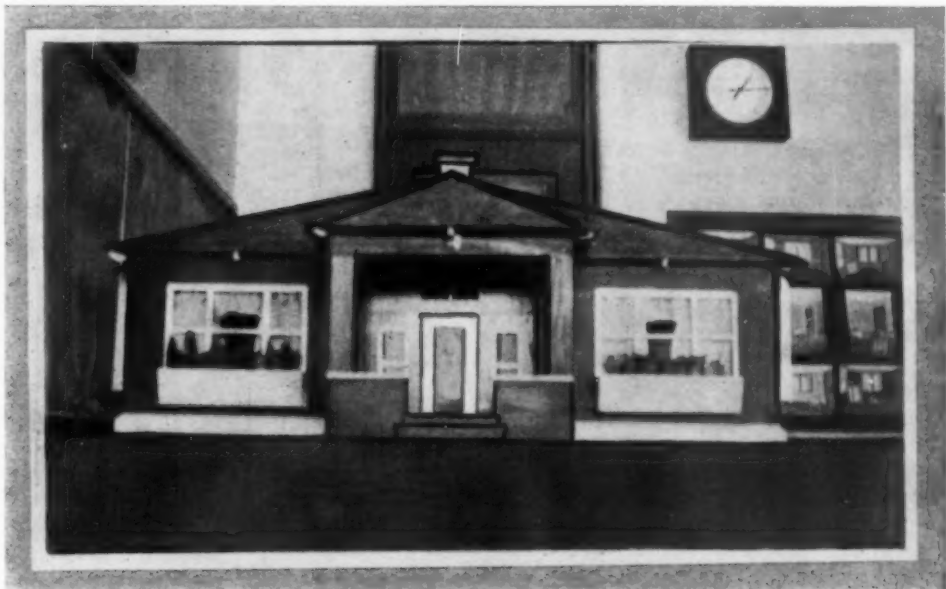
As fast as the children completed the perspective problem, they were allowed to work on the bungalow and in all, one hundred and four pupils assisted in some phase of the home making. Busy

little fingers cut imitation slate shingles from tagboard, gluing each in place with workmanlike accuracy.

From three cans of paint and two of stain all the colors for the inside and outside work were mixed. A coat of dark brown was applied to the outside, then cream trimmings were added. The chimney, the one remaining piece of outside work, was covered with paper brick cut from a colored advertisement.

After consulting our helpful and interested drawing supervisor the classes decided on the color schemes for the rooms. The dining and living rooms connected by an archway, were done in browns, with cream ceilings; a darker tone being used for the dining room, the longer and lighter room. The woodwork and floors were stained a dark walnut. The girls wove pretty brown rugs on looms made by the boys. By the time these were ready our shop carpenter had finished mission furniture consisting of a buffet, four chairs and a round table for the dining room; a settle for the fireplace, a rocker and a library table for the living room. The curtains of ecru scrim were made and hemstitched by the girls. With a green cushion in the window seat, a green hanging at the door leading into the pantry, these two rooms were completed.

Then the bedrooms were decorated; one in yellow, the other in blue. The woodwork and floor in the former were stained in oak, in the latter the wood-



THREE VIEWS OF "THE LITTLE BROWN HOUSE" MADE
BY CHILDREN IN THE WETMORE SCHOOL, UTICA, N. Y.

work was white and the floor oak. Remnants of mattress covers from a nearby factory supplied us with the blue and yellow pieces for our mattresses and tiny pillows. Sheets and pillow cases were hemstitched, comfortables of

harmonizing colors were tied, white blankets and bedspreads made and real lessons in bed making given. White scrim curtains were hung in the blue room, cream dotted muslin, edged with cluny lace in the yellow room. The

rungs were braided of rags and carried out the color scheme. The furniture of each bedroom consisted of a bed, chair and bureau; oak for the yellow room, white for the blue room.

The bathroom was papered with green bathroom paper, the floor and woodwork stained a dark green and the rug made from green and white rags. The correct arrangement of bowl, seat and tub were considered from a plumber's standpoint and then properly placed. Even the faucets were not lacking.

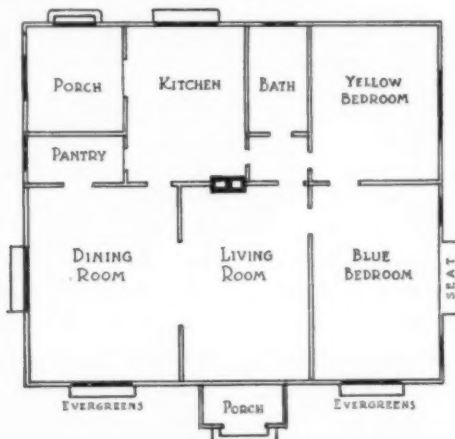
The kitchen and pantry walls were painted a tan, brown linoleum was put on the floors and when the sink with miniature faucet, the freshly laundered towel, the small work table and the toy stove were in place, the little kitchen looked ready for occupancy. The large window with dainty white sash curtains had a tan shade painted by the children. The pantry shelves were covered with white shelf paper and even tiny dishes were ready for Lady Doll's first meal.

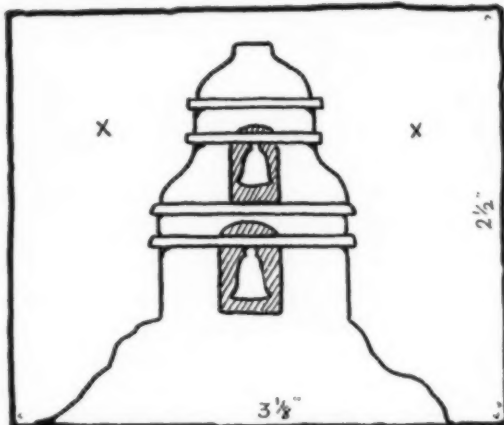
I have omitted many details like sofa pillows of bright colors, bureau scarfs, a doily for the dining room table, etc., all of which were completed and properly

placed. After a few evergreens in the window boxes, a letter box, a door bell and the house number had been added, the bungalow was ready for the sign "For Sale."

The model house has been a much traveled one. For a week before Christmas it was in the window of one of our large book stores, later it was rented by our Electric & Gas Company for house lighting week; it was in the Armory during Health week as an exhibit of our Manual Training and drawing room, and it was the center of attraction at the banquet of some Utica real estate men. Recently it has been purchased by a gentleman who is deeply interested in public school work.

The reward for the hard work has been manifold. Beyond the value of the lessons taught was the awakened enthusiasm of the children, the shining eyes of our boys and girls, many of whom know more care than joy; the eager response to any demand in the drawing department, has paid for the effort a thousand times. One little Italian aptly expressed the feelings of the children when he said, "Gee, ain't it great!"





CUT OUT X AND SHADED PARTS

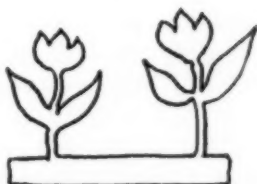
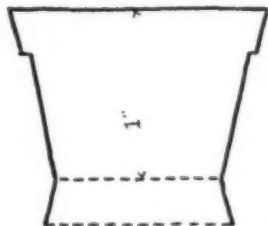


COMPLETED

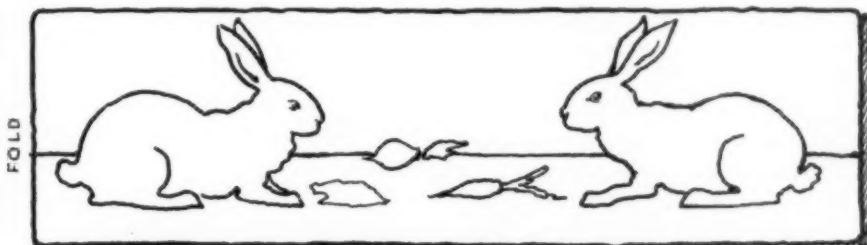
A wash in red and blue for a background done on rice paper and pasted to the $\frac{3}{8}$ " frame on the back, completes this EASTER CARD.

A sheet $6" \times 3\frac{1}{2}"$ is used to make it.

ONE HALF OF FLOWER POT

AN EASTER
FLOWER POT

A is pasted inside B to complete the design.



AN EASTER GREETING CARD

Gray or brown paper, rabbits white, pink eyes and nose; details, black ink.

THREE GOOD IDEAS FOR EASTER WORK SENT IN BY MISS EMILIE P. LINDNER, BLOOMFIELD, N. J.

How Can We Teach Appreciation

JESSIE TODD

IT CANNOT be proven that the study of Botany teaches children to appreciate flowers more or to see their beauty. Some people say that the flowers seem less beautiful to them after they have analyzed them. One summer, when camping on the North shore of Lake Superior it was the writer's privilege to know some Indians who were working on a tug that hauled pulp wood. We rode with them on this tug and went with them in their launches to get supplies from the boat that came to the harbor not far away. No matter how necessary it was to hurry, they were never too busy to stop all work, pull out their canoe and paddle to shore and pick wild flowers they spied on the way. They would stick them in their hats or belts or make wreaths of them and put them around our necks. A superintendent of a mine not far away said to us, "If you were here all year long, you wouldn't find these Natives so interesting. They're a lazy, shiftless lot. I offer them good money to work in the mines and they'd rather live as they do." I've thought about this statement many times. The Indians loved the flowers, trees, sunsets and everything that is beautiful in Nature. They couldn't work in mines away from all this. Did they remain poor as the mining superintendent said? Poor, perhaps in money, but how rich in the appreciation of the flowers, birds and trees. How wonderful that God has given them this ability to appreciate. Many of

our most educated people can envy them in this respect.

One means we can use to teach appreciation is through the use of poetry. It is here we have the works of people whose sense of appreciation was put in a form that can help others. If children are given an opportunity to collect poetry and read it to the class and hear poetry collected by other members of the class they do appreciate more. If they are given an opportunity at the same time to do some technical work using colors, beautiful curves, etc., the appreciation grows still more.

The following poems were collected by the Industrial Art class, Summer Session of the Duluth State Teachers College as suitable for cultivating their imagination and sense of color appreciation.

BLUE

Pretty little bluebird
Where do you go?
Come back, come back to me.
"I go," sang the bird as he flew on high
"To see if my color matches the sky."

TO THE FRINGED GENTIAN

Thou blossom bright with autumn dew,
And colored with the heaven's own blue,
And openest when the quiet light
Succeeds the keen and frosty night.

The gentian's bluest fringes
Are curling in the sun;
In dusky pods the milkweed
Its hidden silk has spun.

William Cullen Bryant.

RED

"With red lips, redder still
Kissed by strawberries on the hill."

Whittier.

Trees are turning one by one,
Golden, red and yellow,
Bright by now, the autumn sun,
Turns the colors mellow.

Brown.

One mass of sunshine glows the beech;
Great oaks in scarlet drapery reached
Across the crimson blackberry vine
Toward purple ash and sombre pine.

Lucy Larcom.

JOYS OF THE ROAD

A crimson touch on the hardwood trees;
A vagrant's morning wide and blue,
In early fall when the wind walks too;
A shadowy highway cool and brown,
Alluring up and enticing down
From rippled water to dappled swamp,
The outward eye, the quiet will,
From purple glory to scarlet pomp.

Bliss Carman.

YELLOW

The golden rod is yellow;
The corn is turning brown,
The trees in apple orchards,
With fruit are bending down.

Brown is the river
Golden is the sand
It flows along the river
With trees on either hand.

Poems describing colors:

The cowslip startles in meadows green,
The buttercup catches the sun in its chalice,
And there's never a leaf nor a blade too mean
To be some happy creature's palace.

While the sun lay low in the glowing west
With bars of purple across his breast,
The skies were aflame with the sunset glow,
The billows were all aflame below;
And all the air was a luminous mist,
Crimson and amber and amethyst.

Julia C. R. Dorr.

'Tis as easy now
For the heart to be true
As the grass to be green
Or the sky to be blue.

J. R. Lowell.

Slower still! October weaves
Rainbows of the forest leaves;
Gentians fringed like eyes of blue
Glimmer out of sleety dew,
Meadow green I sadly miss,
Winds through withered sedges hiss,
Oh! 'tis snowing, swing me fast
While December shivers past.

Golden rod and asters fine,
Fields are ripe for reaping,
Purple grapes and apples fine
Fill the barrow heaping.

"My heart leaps up when I behold
A rainbow in the sky."

The purple petals fallen in the pool,
Made the black water with their beauty gay,
Here might the red-bird come his plumes to
cool

And court the flower that cheapens his array.

R. W. Emerson.

And nearer to the river's trembling edge
There grew broad flag flowers, purple pranked
with white

And starry river buds among the sedge
And floating water lilies, broad and bright,
Which lit the oak that overhung the hedge,
With moonlight beams of their own watery
light,

And bulrushes, and reeds of such deep green
As soothes the dazzled eye with sombre sheen.

"Little white snow drop I pray you arise
Bright yellow crocus come open your eyes,
Dear little violets hid from the cold
Put on your mantles of purple and gold,
Daffodils, daffodils, say do you hear
Summer is coming, and springtime is here."

APPLES

"What color shall my apples be?"
Asked the little apple tree,
That is easy to decide,
"Have them green," the grasses cried.

But the crimson roses said
 "We should like to have them red,"
 While the dandelions confessed
 Yellow would be the best.

When the apples all were ripe
 Many wore a yellow stripe
 Some were red and some were seen
 Dressed in coats of softest green.

Progressive Song Book.

From gold to gray
 Our mild sweet day
 Of Indian summer fades too soon;
 But tenderly
 Above the sea
 Hangs, white and calm, the hunter's moon.

J. G. Whittier.

'Tis as easy now for the heart to be true
 As for the grass to be green or the sky to be
 blue.

Lowell.

There now, the sun had sunk, but lines of gold
 Hung on the ashen clouds and on the points
 Of the far level grass and nodding flowers,
 And the old dandelions hoary beard
 And, mingled with the shades of twilight, lay
 On the brown massy woods and in the east
 The board and burning moon lingering rose
 Between the black trunks of the wooded trees,
 While the faint stars were gathering
 Overhead from the sunset

The white quartz shone, and the smooth broad
 stone,

Did bar me of passage with friendly brawl,
 And many a luminous jewel lone
 Crystals clear or a cloud with mist,
 Ruby, garnet and amethyst,
 Made lines with the lights of streaming stone
 In the clefts of the hills of Habersham,
 In the beds of the Valley of Hall.

Sidney Lanier

From "The Valley of Content."

A Lesson in Paper Cutting

LOIS FISHER

(INTRODUCTION BY MISS TODD)

A PAPER CUTTING lesson in which each child works independently may succeed or fail according to the good or poor methods of handing out materials. Each child is working with paper that is different in size and color. In a class there are always some children who have a tendency to try this and that, to change their minds and to give up; so that, if the teacher does not guard against this, she will get no results. The handing out of material should be very carefully organized by the teacher, so

that it takes the least possible time and gives the children what they need. Children should be required to make a plan in drawing before being allowed to start their paper cutting. The following is one definite lesson worked out by Lois Fisher, Class of 1923, University of Chicago.

THE PASSING OF MATERIALS

One day, we allowed the children to draw any kind of picture or design they chose, concerning the Greeks. The

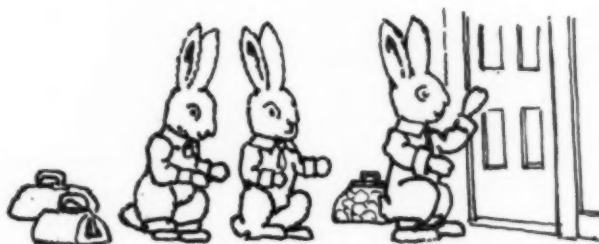
teacher made a few simple pictures and designs to show some results possible. The children made original pictures and were urged to make them simple, so that they would be suitable for plans in paper cutting the following day. Definite color schemes were chosen by the children, such as complementary, monochromatic, and triad.

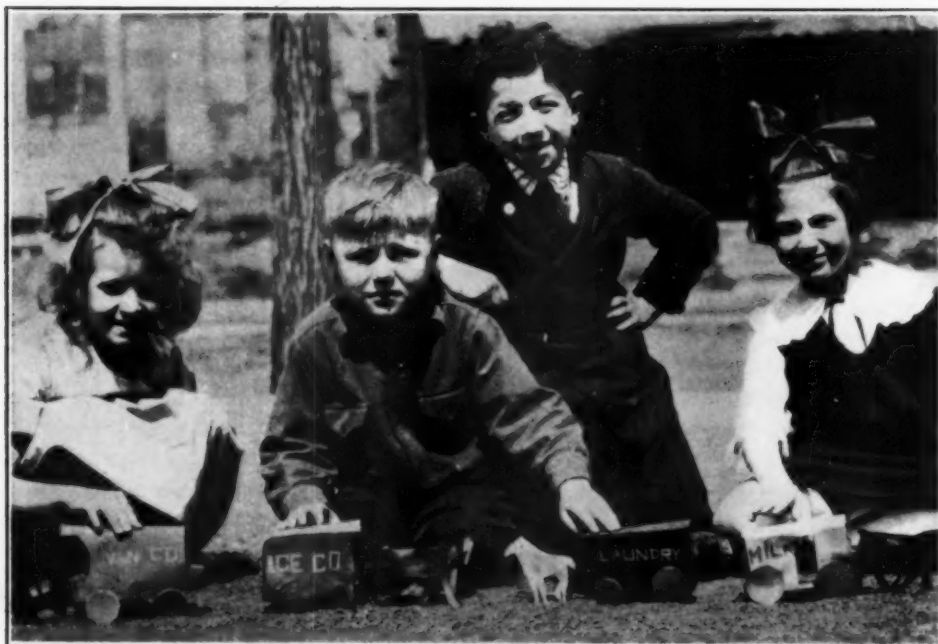
The next day, just before class, some of the children helped the teacher to pass out paste on bits of paper, and paste sticks. Then the class proceeded in this way: The teacher said, "today we are going to cut the same sort of designs we did in crayon yesterday. You used a certain color scheme in your picture; so you know just what colors you will need in colored paper. Look at your pictures for a minute and decide what you will need for the background. Now all the children who need gray for the background may come and get it." (Teacher holds paper.) The same was done with white and black. Then the teacher asked the few children who wanted some color for background to come and get it. When each child had this paper cut the right size for his

picture, they were advised to decide what other colors they would need. Then, as before, the teacher called separately those children who needed red, then blue, then yellow, etc., waiting each time until all were seated before starting with a new color.

When every child had as many colors as he would need for the work, the paper was put away, with the intent that the children should have no opportunity to change their minds. Then the class was permitted to go ahead as they saw fit, with the teacher's suggestions before them, and with instructions about planning the size of objects before cutting. They were urged to go slowly and do careful work; so they were not finished by the end of the class hour. Each child was given a paper clip, with which he fastened together all his bits of cut paper, and the unfinished picture bearing his name.

The next day, the clipped papers were distributed and the lesson continued as before. After the work was completed, some of the various pictures were mounted on charts and hung in the fourth grade room.





ENTHUSIASM IS A GREAT ASSET IN TEACHING ART. HERE ARE A FEW. THE HAPPY STUDENTS RESPONSIBLE FOR SOME OF OUR INTERESTING PAGES IN PAST NUMBERS OF SCHOOL ARTS.

The School Arts Magazine Alphabeticon, April 1924

Success Makes Success

JESSIE TODD

IN ART today we are interested in the process of learning. The principles which apply to other subjects apply also to Art. The following quotation is taken from "The Learning Process" by Colvin. "A feeling of confidence is essential while discouragement precludes the possibility of improvement. Success generally acts as a stimulus for continued satisfactory performance."

When school opens in September or when a teacher takes a new position in a different school, one of the commonest methods of procedure is to ask the children to draw certain things. If this is done in the fifth and sixth grades it usually results in the refusal of some of the children to comply with the teacher's request or in embarrassing them so that they go home feeling that they have been "found out" as one sixth grade boy put it. You may hear the teacher remark to a fellow teacher, "These children don't know anything." The teacher as well as the children is discouraged about her Art work. The child having his failures down in black and white thinks, "I can't draw. Mary can but I can't. I'll have to come to this class but drawing is one thing I can't do. I can learn the work in History, Geography, etc., but I never could draw," and with that the thing is settled.

The next day to make things worse some teachers pin up these awful drawings and the class criticizes them. The tall awkward boy who was already dis-

couraged becomes even more so and sometimes gets such a dislike for the teacher that it is hard for him to get over it as time goes on. Sometimes the teacher goes on to say that the results are very poor for the sixth grade people, that it will take extra effort on their part to catch up with the standard for that grade.

The next day, the art lesson opens as a piece of drudgery to be done. The children make very little effort to do their best. They are discouraged. The lesson shows some improvement but there is no enthusiasm on the part of either teacher or pupils. The next day passes and the next.

The end of the term arrives. The exhibit is satisfactory. It is composed of the best work and in every class there are those who can draw well. What about the children who "didn't know anything" at the beginning of the year? To be sure they can draw a little better now of course for they have had a drawing lesson once or twice a week all year. Do you think they like art? "No, I can't draw so I'm glad its over. Next year I won't have to take art unless I wish. I'll choose something else." Perhaps that's the last art this boy in the public school will ever get in his school life. What does Art mean to him? It means drawing. He has no conception of the broad field of Art.

In contrast to this was the procedure of a very much wiser teacher. A boy in the 6A grade had never taken any

interest in Art with the previous teacher he had had. He had disliked it so much that he was reluctant to begin another term of art even if there was a new teacher. After about three weeks had passed by his mother said, "John, how are you getting along in Art?" This was his reply. "Fine, Mother, so far. The teacher hasn't found me out." What was happening? Was the teacher ignorant of what the individual members of her class were doing? Not at all. She had begun her term's work with lessons every child could do whether he had talent or not. They were studying color schemes, making all-over designs and borders according to certain principles that secured good results from every one in the room. She complimented each child on the good points.

What did she do next? She kept this up until the children had confidence in themselves and enjoyed their art work. She had them collect samples from magazines. Many of the children were heard to say, "I like Art this year." "I never knew Art could be so much fun."

Then she introduced the free-hand drawing by showing the children how to

draw line for line as discussed in the book by Walter Sargent and Elizabeth Miller, "How Children Learn to Draw." Their results did not discourage them. The work had been presented to that they had been able to get results. The battle was over. The children did not know there had been a battle but the teacher knew that she had given them encouragement and enthusiasm. The term's work was a success. Perhaps you could not measure it by a drawing scale or test but the teacher knew it was a success and so did the parents.

Most of the people in this world are not going to use drawing in their every day lives except just to scribble a crude plan of something they are describing. They are going to choose their own furniture, rugs, etc., plan their own homes, select their clothes and in general use their judgment as to what is good and what is poor in design. While we do teach drawing in our art classes we should teach appreciation as well. No child should feel that he is out of place in an art class just because he can't draw well.

